

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Through the courtesy of Col. E. A. Buck, editor of the Spirit of the Times, we are enabled to place before our readers an accurate drawing of Haverly's new theatre, now building in Chicago. It has already been described in THE MIRROR, and a repetition is unnecessary. It will be finished the coming Fall, and will be one of the handsomest structures in the West.

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"If you offend, it is with our good will."
—MIDSUMMER NIGHT'S DREAM.

Young men who see female choruses home after the performance sigh because there is no way of avoiding the ice cream season.

"Wherein does a woman's weakness lie?" asks a paragrapher. It lies when an actress tells another in the adjoining dressing-room that she is solid with the manager for \$100 a week and expenses next season.

They talk about the weakness of the American stage, but let a manager issue a call in *THE MIRROR* for 200,000 leading men and he'll get 'em inside of three days.

An actor will crush his back carrying a ballet girl's trunk up into a third-story dressing room, but let his wife ask him to hang a small photograph under the parlor mirror, and there comes a series of articulations that never were known to harmonize with an episcopal service to any great extent.

A young lady of our acquaintance remarked the other evening that when she went to theatres she never dressed much, because everybody was looking at the play, but that no one could be more particular in her dress when she went to church.

They are erecting a 26,000 candle power electric light in Union Square—presumably to show to the world what shocking lives the actors in the vicinity lead.

Frank Bangs, though a very matured actor, is a great favorite with the ladies. No one has done more to meet the approval of the sex than—Bangs.

Yesterday Harry Brown, the Mascotte hero, thrust his fingers into a pretty little pony's mouth to see how many teeth he had. The pretty little pony closed his mouth to see how many fingers Harry had. The curiosity of both was fully satisfied.

This Summer weather is about as unreliable as an actor with a week's salary in his pocket.

There is one sensible man in New York. He writes plays, and then tears them up.

Bob Graham says he would rather laugh and grow fat than grow fat and be laughed at.

Country towns have one advantage over New York. Circus processions can only be so long.

Everybody says this will be an open Summer. Many barnstormers round the Square will be glad of it, as the past ones have been close enough to them.

A new work is called "Go into Good Society." We believe there is always an extra chair in our editorial room.

A writer on education asks: "How shall we treat the boys?" "Simple enough," says Oofy Gooft; "just ask them what they'll take, and they'll spring out of the Criterion chairs with a celerity that will knock all the solicitude out of the writer in two seconds."

A tragedian is a dangerous man—he takes life so cheerfully.

Some of the chorus girls in *The Mascotte* ought to make economical wives—there's a little waist to them.

Two things people should never borrow—trouble and *THE MIRROR*. The former comes soon enough, while the latter you can get anywhere for ten cents.

Tony Hart went to a temperance meeting in St. Louis last week, and two hours after he couldn't say his lick-ory nuts with two syllables to save his life.

Joe Emmet thought everything in London so sweet that he mistook a barber's pole for a stick of candy, and commenced licking it.

Fred. Warde ran up Fourth avenue yesterday shouting "Enough!" to a car conductor. He meant "Hold on!" The conductor was quite chagrined to see Shakespeare's sublime quotation so fearfully abridged.

By actual count there will be 3422 stars on the road this season, and 83 supporting people.

Between wines unusual affection for their friends nowadays. We expect every day to see attending rehearsals in the latest costumes.

The World on the Road.

The World goes out on its tour of the provincial cities next month, beginning at Chicago August 1, at McVicker's Theatre. Brooks and Dickson, who have secured the right for the production of the spectacle from Sam'l Colville, have expended a large sum of money on the mechanical effects, scenery and property necessary to make the piece a success.

Mr. Dickson returned from Chicago last week, where he had been superintending the preliminary work, and says the production on the road will equal, if not eclipse, the Wallack setting. All the scenery, effects, etc., will be carried from Chicago to each city where *The World* is booked, and from appearances Brooks and Dickson have a bonanza in the piece.

Besides *The World*, of which there will be two companies on the road, Brooks and Dickson will manage the following attractions: Genevieve Ward in *Forget-Me-Not*, Alice Dunning Lingard in *Neilson* roles, N. C. Goodwin, Jr., in *Gunter's D. A. M.*, John T. Raymond in *Fresh, The Vokes Family*, Jeffreys Lewis in *Two Nights in Rome*, Prof. Hermann, the magician, and Brooks, Dickson and Clapham Minstrels.

During Mr. Brooks' absence in Europe the business of the firm is being conducted by J. B. Dickson, John H. Havlin, and Hart Jackson.

Gardner Disports as a Sea-Nymph.

Frank L. Gardner, the eminent divine, met with the funny episode last week. Every body knows that Gardner owns a handsome villa near Asbury Park, not very far from Long Branch. He wisely invested in real estate the profits derived from the *Legion of Honor* last season, and is now a man of considerable influence. But this is digression. Gardner has been spending the dog days in the city, and thinking he needed a slight recuperation, he repaired to his seaside residence. Before departing, he invested \$11.25 in a handsome bathing suit. "This," quoth Gardner, "will break the hearts of the sisters. I'll cut a lovely figure." In course of time Gardner disguised himself in his new purchase, and started for the beach, two miles distant. As he meandered along the sandy road he couldn't help admiring his own shadow. The bathing suit was nobby. It was bound to create a profound sensation. However, Gardner's pleasant prospects of securing a bath were rudely nipped by the advent of a myrmidon of the law, who accosted him as follows:

"Hello, young feller. What are yer about?"

"What am I going to do?" echoed the astounded manager.

"Yes. What'er yer going ter do in that rig?"

"Going in bathing, of course. You didn't suppose I was going to do a trapeze act, did you?"

"Well, I didn't know what you might be doing, but you can't go in bathing here in that get-up," said the patroler of the beach.

"I can't, eh? Why not, I should like to know?"

"Cause it's agin the rules?"

"What rules?"

"Ain't the church rules! You don't suppose you can go in bathing here like that, do yer? It ain't proper, and we don't allow anyone but respectable people to absolute in this here surf. Guess yer better go up to Coney, where the other fellers bathe. We only lets nice people with nice bathing suits go in the water here. Come, clear out!" and sorrowfully Gardner wended his way back to his residence, two miles distant, in the broiling sun.

Music's Charms.

Mose Adams may have enjoyed Rubenstein's piano playing, but he evidently has never heard Blind Tom when he penned his account of Rube's work on the ivory. Messrs. Small, Ashe and Spencer have, however, and think it a great thing.

Sunday morning last, about five o'clock, the inmates of No. 7 St. Mark's Place were suddenly aroused from their peaceful slumbers by a mixture of unusual noises, apparently proceeding from the second floor front. Several lady and gentlemen boarders, en dishabille, and with terror-stricken countenances, hurried to the door of the room. With thoughts of murder, or some other horrible outrage in their minds, the crowd burst in the door—and were transfixed by what they found there.

Sam Ashe stood in the middle of a bed dressed in a long flowing ascension robe, supposedly addressing a political meeting, but really urging in stentorian tones, Lou Spencer to "blaze away! shoot him!" and like expressions, while Spencer stood pulling and tugging at the folding doors with one hand, and holding a dangerous-looking 45-caliber Colt revolver with the other. Frank Small was on the floor writhing in agony and calling on a just Providence to consign him to (according to the new version) Hades, the author of "Music Hath Charms," etc.

While this scene was being presented in one room, in the next sat Blind Tom, innocently pawing away at the rate of 200 beats a minute on a grand piano.

Murder was in the eyes of the trio, but better counsels prevailed, and the deed was left undone.

Since that time, however, Mr. Henry

Bergh has been notified of all the facts in the case, and he has stationed one of his officers in the house, whether for the protection or suppression of Tom, appeareth not.

Mr. Tearle's Effort.



Wallack's Theatre is no more—that is, it is no more for ye English-speaking resident. It closed its doors amid a blaze of dramatic glory on Saturday night last. The World was incontinently snuffed out, and the members of the company dispersed to the various watering places, a few going to California. A goodly audience assembled to bid adieu to the Wallackian toga and sandal, and at the conclusion of the performance vociferous calls were made for the veteran himself. The curtain was pushed aside, but instead of Lester Wallack, the meek Osmond Tearle appeared, with hat in hand and fame is his eye, and thus delivered himself:

"Ladies and Gentlemen: I am duly sensible of the pleasure it gives me to appear before you, but grieved to my heart's core—heart's core—core—to convey the intelligence that—that—

A VOICE. "Stuck!"

LESTER WALLACK (at wing dictating). That our worthy and highly-esteemed manager—

TEARLE. "That our worthy and highly esteemed manager is at the present time absent from the theatre on a yacht—"

WALLACK. "Sick in bed, you blawsted nunny."

TEARLE. "Or I should have said, ladies and gentlemen, that our worthy manager is—"

WALLACK. "S-i-s-s—"

TEARLE. "Sick in bed with the gout, and begs me to express his sincere gratitude to the New York people for their recognition through the long vista of years which has marked the triumphs of this old house, of his—of his—"

A VOICE IN THE GALLERY. "Never mind the office. Go on with yer speech!"

(Cachination by audience.)

WALLACK. (Impatiently). "Brilliant regime. What's the matter with you?"

TEARLE. (Nervously). "Of his brilliant regime. The memories that cluster about the old house, he begs me to say, are indelibly imprinted upon the tablets of his mem—"

WALLACK. "Recol—no—tablets of his soul—"

TEARLE. "Tab—balets of his old scone, and—"

WALLACK. "Fire and fury! want to ruin me?"

TEARLE. (Getting desperate). "And form the most glowing episode of his grand career as actor and manager for the last fifty five years." (Sigh of relief.)

WALLACK. (In rage). "Here, begad, somebody take him off!"

TEARLE. (With confidence). "I am inexpressibly overjoyed to say that his zodiacal star will revolve in its orbit of dramatic brilliancy for many years to come. It has not yet reached its perihelion."

VOICE IN GALLERY. "Dought to get that word stuffed!"

(More cachination.)

TEARLE. "In the new house he will be pleased to see you all at popular prices—"

WALLACK. "Blauit it all! Cawn't you"

TEARLE. "At popular prices. Confound it, Gov'nor, make your own speech if you don't like!"

At this juncture the small knock-kneed call-boy was precipitated before the curtain from a catapult, and lit against Tearle with such force that that gentleman was on the inside of L. I. E. and flattened out against the prompt desk before he had time to think of the next word.

—John B. McCormick, Paulding's manager, finds it very difficult to shake off the journalistic harness. Happening at Long Branch on the day of the dastardly attempt on Garfield's life, he interviewed Mrs. Garfield and General Grant for the *Cincinnati Enquirer*, and is now in Washington for the *Enquirer*. McCormick is a great worker.

Professional Doings.

—Gus Levick was not prepossessed with the parts assigned him by Joe Jefferson this season, and was released from his engagement, at his request, and Mark Pondleton is not too proud to accept them.

—Another star, Frank E. Aitken, will try to scintillate in a new piece called *Our Rube*, or the *Vaquero*. If things go this way much longer, the stars will have to turn around and support the smaller people.

—Douglas White, a young actor, who has closed a successful engagement with the Scott-Siddons combination, is sojourning at Syracuse. Several well known companies are negotiating with him for the season of 1881-82.

—George Holland denies the rumor that he will manage a company in conjunction with William H. Daly. He is engaged by Robert Spiller for *After the Opera*. He lost \$9,000 with *Our Gentlemen Friends*, and is satisfied.

—The Veterans of the War of 1812 were present at the Bijou Opera House on the Fourth of July matinee, by invitation of Manager McCaull. Emma Howson and chorus sang the Star-Spangled Banner quite patriotically.

—John E. Owens opens at the Alhambra, Boston, July 11, with his own company in *Solon Shingle and Victims*. He talks of making a short Eastern tour. J. M. Barron, of Charleston, will accompany him as business agent.

—A dispatch from San Francisco says that Baker and Farron are doing a good business this week at the Standard, and that Haverly's Mastodons have been so successful that the engagement has been prolonged to six weeks. Times must be looking up out West.

—The route of Tony Pastor's company on another page is incorrect, the agent having erred who sent it. Tony forwards the correct route, as follows: Logansport, Ind., 11; Mansfield, Ohio, 12; Sandusky, 13; Tiffin, 14; Canton, 15; Massillon, 16; Cleveland, 18.

—M. B. Leavitt was too late in his endeavors to secure the veteran Charles White for his minstrels. White, who is one of the founders of negro minstrelsy, has been on the stage since 1842. He had signed with other parties before Leavitt opened negotiations.

—Miss Charlotte Napier gave a recitation from *Cleopatra* at Association Hall recently, at the benefit tendered to Prof. Everhard, of the New York Conservatory of Music, which was highly creditable to that lady, and showed her to be the possessor of great dramatic ability.

—Miss Mina Crolius has been engaged for Rooms for Rent, by Robert Spiller. W. F. Gleason is also a member of same company. The cast of the play is complete, and will be presented in good style with all appointments and new scenery at the Bijou Opera House August 15.

—Charles Frohman sent us the following telegram from San Francisco Tuesday: "Haverly's Original Mastodon Minstrels' receipts, eight days, over eleven thousand dollars." Frohman's electric messages are always glowing, because he pilots an enterprise that justifies 'em.

—After the Opera, which will be produced at the Park Theatre, Boston, August 22, is effectively cast—Agnes Booth, Estelle Mortimer, Louisa Morse, George Holland, Edward Marble, E. M. Holland, George Parkes and W. S. Harkins appearing in it under the management of Robert Spiller.

—The following professionals have been engaged for the stock at the Chestnut Street Theatre, Philadelphia: Otis A. Skinner, E. F. Thorne, Walter Fessler, E. G. Spengler, J. W. Shannon, Charles Rockwell, G. H. Griffiths, Louis Thorndyke, Jennie Murdock, Ellen Vincent, Lizzie Harold and Charaline Weidman.

—Bartley Campbell's play of *Fate*, which was produced some time ago, and then became the property of Carlotta LeClerq, has been rewritten by Berke'y E. Pease, and renamed *A Dangerous Woman*. Lillian Cleves Clark has secured its exclusive use for next season, and it will be included in her repertoire.

—W. E. Sheridan opens at the California Theatre next Monday evening. After playing a brief engagement he will be joined by Charlotte Thompson, and a double engagement will follow. Miss Thompson is an old 'Friscobonite, and was the leading lady shortly after the theatre opened, some thirteen years ago.

—Mrs. H. M. Pitt, better known by the name of Miss Fanny Addison, by which she has gained a considerable reputation in the old country, arrived recently from England. She is the sister of another celebrated actress, Miss Carlotta Addison, and report says that there is a chance of our seeing her also on this side of the water.

—Howard Spear, agent of Haverly's Colossal Colored Carnival, and five assistants, with fifty-three trunks and thirteen cases of printing, sailed Tuesday forenoon for London on the *Abyssinia*. The company consists of seventy people, and will sail next Tuesday by the *Wyoming*. They open in London July 30, with the largest colored company ever collected together. Nearly every colored performer of note being engaged by Mr. Haverly, who has had Charles Haslam actively at work collecting them

from all parts of the United States, both male and female. The company will be under the management of William Foote, Haverly's European agent in London. Haslam will act as business manager and treasurer.

—Charles E. Chapin and wife (Nellie Thorne), who were members of the stock company at Deadwood, D. T., during the past season, under the late John S. Rogers' management, will leave for the East early in August to resume their professional duties. Mr. Chapin is at present engaged with a mercantile house in Deadwood.

—W. F. Burroughs, acting manager of the Pavilion Opera House, Galveston, Texas, has engaged the following company for the current season: Emma Wilmot, leading lady; Virginia Fairfax, juvenile and singing parts; May Hill, old lady; Hattie Baker; Messrs. W. H. Burroughs, leading; Leo Cooper, Delos King and Douglas White.

—Anthony and Ellis will have two mammoth combinations on the road this season—the Ideal Uncle Tom's Cabin company and the Majestic Consolidated Aggregation. They are having built a capacious palace sleeping and dining coach, in which they will transport the latter company. Their advertisements give further particulars.

—"Oofy Gooft" walked into an agency on Saturday, and asked the sad-eyed clerk: "Say, I want to engage as a back manager. Know anybody that wants one?" "Back manager, back manager?" soliloquized the s. e. c.; "what is a back-manager?" "Why, a back-manager is one that is not responsible for back salaries. How long have you been in the business, son?"

—Charles Dillon, the celebrated English actor, dropped dead in the High street of Hawick, Eng., on the 24th of June. He has not played since December 7, 1878, when he appeared as Belphegor at a benefit for F. B. Chatterton. He was a brilliant actor, and is well remembered by New Yorkers. He made his American debut at the old Winter Garden, Jan. 24, 1861.

—Among other novelties for the coming season is a new emotional melo-drama, the work of an amateur, Mrs. Ruth Everitt, entitled *Ruth*. The story deals in an interesting manner with life in Salt Lake City, and the incidents are very stirring. The play will be produced under the personal superintendence of H. M. Pitt, and a strong company is being organized for the road.

—John R. Rogers has engaged the following people for his Two Woman company, supporting Minnie Palmer and R. E. Graham: Mary Davenport, Mary Tousey, Cassie Graham, Mrs. J. H. Kline, Joseph Arthur, Joseph J. Dowling, T. J. Hawkins, L. R. Willard, W. J. Winterbaum, and J. H. Kline. General Daniel Macauley will be associate manager of the organization.

—Manager Miles, of Cincinnati, has settled with the Soldene Opera company for \$1200, losses sustained during the recent California and Kansas tour. He ascribes the failure of the troupe to Ballenberg's management, while that gentleman says the fair Sar—Soldene has lost her drawing powers. Miles, however, has concluded to have no partners hereafter in his enterprises.

—The intelligence reaches us from San Francisco by dispatch that Haverly's Minstrels, Baker and Farron, the Hazel Kirke party, and in fact all the places of amusement, were doing a thriving business, the houses being crowded every night. A month or two ago everything that played there met with failure, while now we chronicle the reverse. Strange people those Californians.

—While John T. Raymond's tour in the Western States has not been crowned with the success anticipated, nevertheless it is untrue that he has asked to be released, as has been stated. There has not been a losing week since the tour began; on the contrary, considerable profit has been turned in to his managers. Raymond will probably be one of the best attractions on the road next season.

—The body of Clive-Hirsee, the comedian of the Soldene company, who, it will be remembered, committed suicide in Colorado by jumping from a bridge a few weeks since, has been found some eight or ten miles below where he made the fatal leap. It was entirely nude, the clothing having been stolen, and the body was in an advanced state of decomposition.

—Leslie Gossin, a capital young actor who had the misfortune, through the carelessness of a Boston physician, to lose the first joint of the middle finger of the right hand, has fully recovered, and will endeavor to make up for lost time by renewed efforts next season. The Hub doctor, fearing suit for malpractice, deeded his property, and placed his personal effects in his wife's name, which will prevent Gossin from getting at him.

—Twelve Jolly Bachelors is the title of a new comic opera—libretto by Mr. Delmont, music by Edward I. Darling—just purchased by Messrs. Stevens and Murtha, of the Windsor Theatre, who will produce it on the 31st of October, at the Windsor, Boston, with new costumes, scenery, etc. The music is said to be exceptionally fine, and quite as captivating and catchy as anything Gilbert and Sullivan have yet produced. So impressed were Messrs. Stevens and Murtha with both music and libretto that they purchased it at once. They have such confidence in its merits as to believe it will supplant every comic opera now before the public. We shall watch and wait.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

SPECIAL NOTICE.

The crush of matter for the MIDSUMMER MIRROR necessitates a curtailment of the Provincial Department. Correspondents are therefore requested to condense their communications for the next issue as much as possible.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AUGUSTIN DALY'S CINDERELLA AT SCHOOL: Chicago, Ill., 4, two weeks, to close the season.

ACME OLIVETTE Co.: Boston, Mass., 4, week.

BENNETT & MOULTON'S JUVENILE OPERA CO.: Calais, 8, 9; Houlton, 11, 12; Woodstock, N. B., 13, 14; Frederickston, 15, 16; St. John, 18, week; Halifax, N. S., 25, week.

BIG FOUR MINSTRELS: Denver, 4, week.

BARTHOLOMEW'S EQUINOX SHOW: Troy, N. Y., 4, one week.

CURTIS'S ROMAN STUDENTS COMBINATION: Chicago, Ill., 4, one week.

DONNAVINO'S TENNESSEANS: Sylvan Lake, Ind., 4, two weeks.

FORD'S COMIC OPERA CO.: St. Louis at Uhrig's Cave, June 18, for one month.

GUS BRUNO'S VOYAGERS: Pueblo, Col., 4, one week; Denver, 11, one week.

HAVERTY'S NEW MASTODONS: Fairbault, Minn., 7; Minneapolis, 8, 9; St. Paul, 11, 12; Stillwater, 13; Eau Claire, 14; Madison, 15; Janesville, 16; Chicago, Ill., 18, for one week.

HAVERTY'S EUROPEAN MASTODON MINSTRELS: San Francisco, July 4, one week.

JULIA A. HUNT: Flemingsburg, Ky., 7, 8, 9.

HOOKER'S MINSTRELS: Denver, Col., 4, one week; Salina, Kan., 11; Abilene, 12; Junction, 13; Topeka, 14; Kansas City, Mo., 15, 16; Leavenworth, Kan., 18; St. Joseph, Mo., 19; Atchison, Kan., 20; Lincoln, Neb., 21; Omaha, 22, 23; Council Bluffs, Ia., 24, 25; Sioux City, 26; Mankota, Minn., 27; St. Paul, 28, two weeks.

JOHN E. OWENS' CO.: Boston, Mass., 11, one week.

JOHN T. RAYMOND: Leadville, 4, week.

JAY RIAL'S UNCLE TOM: New York city, 4, two weeks.

LYTELLE'S FIFTH AVENUE COMB.: Halifax, N. S., 4, one week.

M. B. CURTIS' SAM'L O'POSEN: New York, till further notice.

MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): Marysville, Cal., 7; Grass Valley, 8; Nevada City, 9; Reno, Nev., 11; Carson City, 12, 13; Virginia City, 14, 15, 16; Eureka, 18, 19; Ogden, 21; Salt Lake City, 22, 23.

NELLIE BOYD DRAMATIC CO.: Des Moines, Ia., 4, 5; Atlantic, 6, 7; Council Bluffs, 8, 9.

RENNIE'S BILLYE TAYLOR CO.: Lincoln Garden Theatre; Worcester, Mass., 4, week.

RIKE-GOODWIN COMIC OPERA CO.: Boston, Mass., 4, eight weeks.

ROSE WOOD COMB. (Hamlin and Davis): Chicago, two weeks.

RIKE AND CARTER'S BILLYE TAYLOR: Boston, Mass., 4, ten weeks.

SKELBAKER'S MAJESTICS: Virginia City, Nev., 7, 8, 9; Eureka, 11, 12, 13; Salt Lake City, Utah, 15, 16; Lararice, 17, thence Colorado circuit.

TONY PASTOR'S TRAVELING CO.: Chicago, 4, week; Logansport, Ind., 11; Mansfield, O., 12; Sandusky, 13; Tiffin, 14; Canton, 15; Masillon, 16; Cleveland, 18; Erie, Pa., 19; Elmira, N. Y., 20; Binghamton, 21; Syracuse, 22; Amsterdam, 23; Boston, Mass., 25.

VOKES FAMILY: Quebec, Ont., 11, 12; Ottawa, 13, 14; Belleville, 15; Kingston, 16; St. Catharines, 18, 19; Buffalo, 20 to 23.

VICTORIA LOFTUS'S BRITISH BLOODESS: Albany, 4, week.

WILBUR COMIC OPERA CO.: Now at Bijou Opera House, New York City.

WESTBURY'S GHOST MYSTERY: Worcester, Mass., 7, 8; Woonsocket, R. I., 11, 13; Pawtucket, 14, 15; Providence, 18.

BOSTON.

A large and fashionable audience assembled at the Boston Museum Saturday evening to witness the first production in this city of Cinderella at School. Judging from the production by the Rice-Goodwin Lyric Comedy company, it cannot be called a musical comedy, it being apparently the effort of the author to please the fancy of the audience, at the same time aiming somewhat above burlesque. The musical numbers are very pleasing, though not of the highest order, and the dialogue, while not over brilliant, causes many a laugh, gags being introduced at every opportunity. The performance was very favorably received by the audience, and will no doubt meet with success, as it proves to be a pleasing entertainment. The stage setting is most commendable, the handsome young ladies and pretty costumes forming pictures very pleasing to the eye. Nat Goodwin as Syntax was, of course, funny, still it was Nat Goodwin, and his recitations and dancing were received with great applause. Herbert Archer as Polo and Mr. Mason as Bycycle gave much satisfaction, while Mr. Lemoyne as Lord Lawtenwens has a character which is below the abilities of this excellent character actor. Catherine Lewis has very little to do as Meropie Mallow, and this little she does well. Rose Temple as Niobe presented a neat piece of acting, and Belle Mackenzie as the chattering school-girl made quite a hit. The chorus is excellent, and deserves great praise. The hall of the Museum presents a very attractive appearance with the decora-

tions of flowers, ferns and the half circles of colored lights, and the concert, from seven to eight every evening, is a very interesting feature.

Gaiety Theatre: The members of the Fifth Avenue Opera company received a hearty welcome upon their return, by the large audience Monday evening, and renewed the favorable impression made upon their former visit. Blanche Corelli is the same bright Olivette, and Mr. Greensfelder remains the favorite Coquelicot. Olivette was produced the entire week, and was witnessed by large and well-pleased audiences. This week Mortimore's Mysteries will be the attraction.

Boston Theatre: Closed.
Globe Theatre: Closed.
Park Theatre: Closed.

Howard Athenaeum: A combination known as the Mlle. Fachon's Parisian Folly Troupe was engaged to give performances July 2 and 3; as the usual large number of 4th of July visitors from the country had not yet arrived in the city July 2 the attendance at the matinee was not encouraging.

Horticultural Hall: Hartz, the magician, began an engagement Saturday, and pleased the audience with the programme offered. The engagement promises to be quite successful.

Boylston Museum: The programme offered this week will include the names of Ada Boshell, John H. Byrne, Reve Skillito and other artists. Saturday, July 9, a benefit will be tendered to the musical director.

Talleck's Alhambra: Suppe's comic opera, Donna Juanita was the attraction during the week with the same cast that appeared in this city a few months ago. The attendance has been large and the opera favorably received. This week Olivette will be produced by the Acme Olivette company, the cast including William T. Carleton, Henry C. Peaks, James Peaks, Emma Eisner, Fannie Wentworth and others.

Forest Garden: The burlesque of Selim has been withdrawn and makes room for 'The Babes in the Woods,' for which extensive preparations have been made, and which will be produced with an excellent cast, including H. E. Dixey, Geo. Howard, Pauline Markham, Alma Stuart Stanley, Carrie Perkins, and others.

Oakland Garden: Billee Taylor was received with much favor during the past week. For this week the Mattie Vickers' Comedy company and the Garrett Troupe of specialty artists have been engaged and will appear in a well selected programme. The company includes Miss Vickers, Chas. S. Rogers, Chas. T. Ellis, Clara Moore, Prof. Parker, J. A. Gilbert, Williams and Sully, Harry Bryant, Irene and Lewis Kline, the Daly Brothers, Lizzie Daly, John Tili, J. S. Kelly, Lizzie Anderson and Nellie Pierce. Next week the Grayson Opera company will appear for one week in the Mascotte.

Revere Beach Theatre: This week the Corby California combination will be the attraction, and on July 11 little Corinne and her Merriemakers will appear in Olivette, and will undoubtedly prove a great attraction.

Items: At the Boston Theatre and a number of halls, entertainments will be given on the 4th, for the amusement of the school children. At the Boston Theatre Betsy Baker will be produced, and at the Novelty Theatre Olivette, by the Lyceum Juvenile Opera company. I have received the prospectus of an entirely original American comic opera entitled, 'The Burglars,' or, 'The Majesty of the Law,' libretto by Charles F. Pidgin; music by Henry Walden. It is a satirical comic opera of the modern English school, and puns and gags are not resorted to as the means of provoking a laugh. A rehearsal will soon be given, when I shall have an opportunity of giving more space to this subject. May Ten Broeck arrived at her home in Boston June 28, after a season of ten months, (during which time she travelled twenty three thousand miles), with M. B. Leavitt's Novelty company. She intends passing the heated term at Nantasket Beach.

Mr. and Mrs. George Waldron and Annie Warden Story have been engaged by Madame Janauschek for next season.—Fred Williams has been in the city.—John E. Owens will appear at the Alhambra on the 11th.

CHICAGO.

Grand Opera House (J. A. Hamlin, manager): The second week of A Celebrated Case has been very successful having been attended by large audiences. Eugene Blair has not appeared since his marriage, her part being given by Mrs. Bates. The present engagement closes the 2d, Tony Pastor's company opening evening of 3d. The celebrated Case company will celebrate the entire week of the Fourth, having planned a grand fishing excursion. If they draw as well fishing as acting there will be a vast amount of material for fish chowder. After this jubilee week they will return, and on the 11th present The Romance of a Poor Young Man. Their stay is somewhat indefinite, and will probably be determined by the interest manifested in the auditorium. The time will be filled with this company, and possibly some other attractions, until August 22, when the Union Square company will commence their engagement.

Hooley's Theatre (R. M. Hooley, manager): There has been a marked falling off in attendance. Farical comedy has never been able to meet with prolonged success in this city. It is one of those things which is enjoyed as a relish, and one week is usually the limit to profitable presentation. Next week Cinderella at School will be given and it is the intention to have it run two weeks.

Olympic Theatre (Z. W. Sprague, manager): Humpty Dumpty, with clever specialities by Oakes Brothers and Alice Keith, Alf Barker, Trudell and Rowen, and Louis Morris' trained dogs, has been well attended for the week of the Fourth. George C. Charles will present his sensational drama of The Skeleton Hand. A short olio of specialties will precede the play. Another variety combination is being made up to fill in one or more weeks. Managers find it very convenient and easy, while so many people are taking a vacation, to get a variety combination, while the cost is comparatively nothing.

McVicker's (J. H. McVicker, manager): The second week of Baron Seeman has been more disastrous than the first, and he has abandoned the idea of continuing a third week, so the house will be closed for at least one week. People don't seem to take kindly to clever magic, even when costly presents are thrown in. Seeman sinks over \$2000.

Lyceum (Alf Johnson, manager): Louise Lard has appeared in Divorced, supported by Alf Johnson and company, to fair attendance. Her impersonation is earnest, and she well merits the reception she always receives. The piece was prettily mounted, but it lacks the wild sensational element necessary to success at this house. More

powder and red lights suit better. Next week the company wrestle with Our Boarding House, aided by E. P. Gardner and wife. Should this be a little tame for the patrons, they will be rewarded the following week by seeing The Skeleton Hand.

The Saengerfest has been a great success in every respect. The receipts will far exceed expenses, and artistically it has been a most gratifying occasion. The chorus and orchestra were grandly superb, and the soloists gave most excellent renditions, all receiving round after round of applause. Annie Louise Cary has received more notice than any other. Her every appearance elicited an ovation. Miss Cary sang with her usual power. Mme. Peschka Leutner came in next as a favorite. Her coloratura singing was artistic, and roused the vast audiences to genuine enthusiasm. Miss McCarthy, who is very popular here, received merited attention for her fine work. Madame Emma Donald sang with grace and power, and came in for a good share of approval. Wilhelm Candidus, the celebrated tenor, was in good voice and has been received with great favor. Franz Remmert, baritone, increased his admirers with his rich tones and artistic execution. Myron W. Whitney received a hearty welcome and encores. Jacob Benzing, basso, was favorably received. The weather has been delightfully cool and pleasant, and everything has thus far been favorable. The attendance has ranged from 3000 to 10,000. Last evening (Friday) there was fully 10,000 present, and Madame Peschka-Leutner completely carried the audience away by her execution of Proch's air and variations. After the encore the audience applauded till tired out. The great beauty of the Madame's voice is in the head register. It requires a voice of unusual range and perfectly under control to execute this air. The Madame filled all requirements. A passing word of praise ought to be given to Hans Balaska, the great conductor, upon whom much of the success depended. In ancient times a goodly land was represented as flowing with milk and honey; but our Teutonic friends and numerous visitors cause this to flow with beer and good will. Nearly all the visiting societies have their headquarters at a larger beer hall. The utmost good nature and quiet prevails. Extensive decorations have been made along the principal streets. The fest will close Sunday, the 3d, with a grand picnic at Wright's Grove. It promises to be successful, and if the amber fluid holds out, and the weather is favorable, there will likely be a happy time.

Items: The habits of the cheap theatres are being traced to plays of a high order. Colonel Sellers has been dished up at the Halsted Street Opera House this week, with the promise of the Phoenix next, while at the National Nip and Tuck is to be followed by the Black Crook. One thing is certainly commendable, i. e., to have plays called by their right names. It is better to be a bold borrower than a bad pirate.—There is quite a curiosity at the Western Dramatic Exchange rooms in the shape of one of the programmes of Our American Cousin, used at Ford's Theatre the night of Lincoln's assassination. It is in a gilt frame and is the property of J. E. Howe.—Fourth of July matinees will be given at all the theatres.—Spence Cone, representing Kate Claxton's company, arrived here June 26. He says business has averaged well during the season of forty-six weeks. The company will pass through here the 2d, playing at Toledo the 4th, where they close. They will play The Two Orphans next season, and only visit large cities.—The most of T. W. Keene's company returned to the city June 28; W. B. Hayden, manager, the 29th. T. W. Keene went to St. Louis. Appearances indicate that they all enjoyed their Western trip.—John Marshall, instructor of dramatic elocution, has gone East for a vacation. He will sail for Europe soon, visiting London and Paris especially. In September he will return and resume his work.—The excessive heat during the first part of the week had a severe effect upon many. Ada Rohan was unable to take her part in Needles and Pins Wednesday; Miss Joyce filled her place.—Joseph and Emma Frank have returned from Mobile.—The German co. will resume Sunday evening performances at McVicker's in August.—W. M. Jackson, manager of Knoxville Opera House, is here engaging attractions.—N. F. Melville, Frank Foster and Mary Booth have been engaged for the Academy of Music next season.—The Phillips Opera co., organized by Northwestern Dramatic Agency, will begin its season in St. Louis at Pickwick Theatre opening of 11th.—Augustin Daly, John Fielding, Rose Wood, James O'Neill, Lewis Morrison, W. B. Hayden, W. J. Davis and Manager Miles of Cincinnati were seen at the races during the week.

Haverty's new theatre begins to look like a building; 45,000 bricks are daily laid.—The John Dillon company will close its season on the road 16th and return to the city.—Andy Morris is forming a specialty company for the road next season.—The Florence Harbert company close their season at Elgin 6th. They have had a season of forty-six good weeks and success. G. F. Salbeck and wife will summer at their residence, Fauchon Place, 20 miles from the city. The company will commence the season August 15.—A. K. Phillips, of Pickwick Theatre, St. Louis, is in the city.—Fred Goldthwait, late of Simonda Comedy company, has returned, and Frank P. Linden, of the same company, is here after people.—The movements of the musical people are as follows: Madame Peschka-Leutner will remain several days to see the city; Mr. Candidus will leave 3d for the East. Annie Louise Cary will leave for Minneapolis 4th. After a visit there she will return East. Miss Cary has partially decided not to return to the operatic stage, but will devote her time to concert and oratorical singing. Myron W. Whitney will leave 3d for his country seat at Plymouth, Mass. He will join the Ideal Opera company next season. Mme. Donald is Mrs. Donaldson, of Providence, R. I. She is the daughter of a millionaire named Johnson. Mr. and Mrs. W. H. McDonald (Marie Stone) will soon sail for Europe to be absent two months. Rene Reigars, of the Remenyi Concert troupe, having closed engagement for the season, is visiting her brother, E. A. Small, in this city, previous to starting for her home in the East.—The Remenyi Concerts for next season will be under the management of E. De Cello, whose headquarters are at Club Room 5, Grand Pacific Hotel.—Leonard W. Volk, the sculptor, has completed a clay model for the bust of the late George B. Carpenter. The cast will soon be made, and placed in the Central Music Hall. It is said to be admirably correct.—Some advance agents and dramatic men have been abusing railroad privileges, and got upon the "black list." Phil. A. McDonald, advance agent, sold his pass; J. S. Buckley, advance agent, sold a half-fare permit; Abe Leavitt and C.

K. Mortimer each sold a pass; L. H. Rothchild loaned a half fare permit; D. H. Voorhies, dramatic agent, sold a pass; Fred Williams scalped his half fare permit; and Peter McStay loaned a half fare permit. Perhaps it will be well for managers to bear in mind that each and every one may be barred from receiving further accommodations upon the several railroads.—The news of the assassination of President Garfield to-day causes intense excitement. Every theatre vestibule is crowded with anxious people, and dramatic topics were out of the question.—Theodore Thomas' Orchestra Concerts will commence the 11th in the Exposition Building.

CINCINNATI.

Items: The closing of our places of amusement renders the position of a dramatic correspondent an unprofitable one. Harry G. Richmond (Our Candidate) and his accomplished wife, professionally known as Florence Stover, were in the city a few hours 28th, en route to Philadelphia.—Joe Gulick's Rooms to Rent Combination is booked for one week at Heck's, beginning August 1st.—Treasurer James E. Fennessy, of Heck's, is still meandering on 'The Square' in New York city, but is expected home on or about the 6th.—James Fox, of Gross and Fox, the well known song and dance artists of Harigan and Hart's Company, is visiting relatives in this city.—Harry Gilbert, author, actor manager, etc., is announced for a balloon ascension at Chattanooga, Tenn., 4th.—Lillie Clemens, of the Wallace-Villa Combination, is sojourning in this city.—Prof. D. B. Hughes, of Heck's, has just completed some very elaborate scenery for Charles L. Davis, better known as Uncle Alvin Joslin.—Bob Miles returned from Chicago 1st, and announces his early departure for the East.—The splendid quartette, until recently connected with Birch and Backus' San Francisco Minstrels, are at present favoring the frequenters of the Atlantic Garden with a very entertaining programme.—Emily Soldene and Messrs. Marshall, Appleby and Campbell, of the disrupted Soldene English Opera Company, are at present quartered at the Burnett House in this city.—Manager Miles, who was associated with Louis Ballenberg in the venture on the Pacific Slope, claims to have settled 3d, by paying Miss Soldene and her company \$1200 cash. Bob, who is the soul of honesty, states that his co-partnership with Ballenberg terminated at the close of the company's engagement in Denver, Col., at which time the loss financially would have been slight; and that, disregarding his repeated instructions, his partner played the troupe through Kansas to unprofitable business. Ballenberg ascribes the non-success of the venture to the fair star. There is one fact apparent in the whole affair, and that is the lack of proper management.—Harry Lewis, treasurer of the Grand, departs for the East during the current week.—Robt. Scott and wife, Patti Rosa, both prominent members of Gulick's Rooms to Rent combination are at present enjoying the Paris of America.—David Crusoe, of the Grand, will, it is rumored, officiate as scenic artist at Robinson's Opera House during the ensuing season.—Manager Miles emphatically asserts that he is done with partners for ever more.—C. L. Davis is in the city giving attention to his printing (which will be something out of the common order) for the forthcoming season.—Gaulish John Morrissey, ex-manager of the Vine Street Opera House, departed for New York City 1st.—Hubert Henck, proprietor of the opera house bearing his name, will spend the summer months in the White Mountains with his family.—From present indications it is safe to assert the juveniles will favor us with a short season of English Comic Opera, at the Highland House during August. The promised midsummer number of The Mirror is eagerly looked for by the admirers of the journal and the resident professionals.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The summer garden concerts were brought to a close last week, much to the regret of the music-loving people of Baltimore. The concert themselves were very enjoyable. It was the only place of amusement open. Max Maretzek deserves great credit for the admirable manner in which he directed the orchestra. Master Adam Israel, Jr., the pianist and accompanist, is also worthy of commendable notice. The soloists last week were Mlle. De Lussar, soprano; Signor De Ritis, trombone soloist; George S. Weeks, tenor, and Louise Linden, saxophonist.

The Philharmonic concert took place at Schenck's Park Tuesday 28th.

Manager Ford and Manager Kernan are out with posters promising big attractions for the coming season, which promises, no doubt, will be fulfilled. Since the close of the summer garden concerts at the Academy of Music no place is left for the amusement lover except the Orchestra Concerts at Arbeiter Hall.

ST. LOUIS.

Uhrig's Cave (John J. Collins, manager): Billee Taylor was produced June 26 by the Ford company, and it was elegantly performed, set and costumed, much original business being introduced. W. H. Fitzgerald made a clever Captain Flipper; Charles F. Laug a sufficiently lackadaisical but rather effeminate Billee; Charles Hengendorp an excellent Crab; J. Le Brasse a tolerable Sir Mincing Lane; and the chief honors were reaped by George W. Denham as Ben Barucade, a sterling and infectious piece of low comedy. Blanche Chapman was merry, pretty and kittenish as Phoebe; May Stembler a vivacious Arabella; Mamie Taylor a very amusing Eliza, and Ada Banta, a pretty and interesting little lady, a very charming and intelligent Susan. La Mascotte will be produced July 10, and will be followed by Gilbert and Sullivan's Patience.

Park Theatre: This elegant little garden and open air theatre opened June 26 with the Stella Opera Troupe as the attraction, this company being made up of members of the disbanded Soldene company and some recruited talent. The bill consisted of exquisite musical selections by Curti's Roman Students and Solomon's opera of Billee Taylor. The performance lasted until nearly midnight, but was so excellent that an enormous audience sat it out. Rose Stella made a brilliant, pretty and very piquant Phoebe. Maggie Dugan was lively and amusing Eliza, and Clara Ellison made the sweetest and most fascinating of Arabella; she is one of the loveliest little ladies on the stage. Harry C. Hopper made his debut as Capt. Flipper, and met with good success; his effort was a remarkably clever one for an amateur. A. Barton as Sir Mincing was not remarkable, but L. W. Raymond's Crab and W. Hampshire's Billee were excellent. J. H. Shewell made a genuine hit as Ben Barucade, and received an indefinite number of encores in the Eliza song. The piece was

poorly costumed, but otherwise was a successful production. Mary Maxwell did excellent work as Susan, her homely, but rewarded with several encores each evening. Billee Taylor and the Roman Students continue the attraction this week, and next week Olivette will be produced, with fine accessories and an augmented company. The experiment has proven a success.

Items: At the Pickwick an excellent musical entertainment has been given by Dore Gordon Steele and others, but it was not financially successful.—Keener's Garden is spoken of as being opened soon with a musical attraction. It will be an opposition to the Park.—At Gregory's Winter Garden the Vienna Lady Orchestra is giving splendid musical entertainments to large business. A small admission fee is charged.—It is stated that the Bijou Opera co. will be reorganized in Chicago, and will soon make a date at the Pickwick.—In regard to new theatrical ventures, the Washington Avenue matter is in statu quo. The People's and the Grand Opera House are being rapidly pushed to completion, and will be ready for opening on the dates named.—George Heuer, the popular young assistant treasurer of the Olympic Theatre, is now in New York, having gone on with the Harrigan and Hart party.—He may take a trip to California during the vacation.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): On Saturday evening, July 3 a benefit was tendered to John J. Dwyer by his many friends, many of the sporting luminaries being present. The entertainment was a success.

Olympic Theatre: Alice Adams sold the boards for the present week in Massena.

CALIFORNIA.

SACRAMENTO.
Metropolitan Theatre (W. B. Hayden, manager): Haverty's Mastodon Minstrels opened to an immense audience 2d, and were certainly one of the best troupes that has visited the coast for some years. They made an immense hit here June 26, 2d, and matinee to crowded houses. They opened at San Francisco June 17, for two weeks. Booked, 6th, 6th, The Madison Square Hall Kirke company.

Items: The profession in San Francisco propose to meet the troupe at the landing and escort them to the hotel.

COLORADO.

DENVER.
Sixteenth Street Theatre (Langhals & Pierce, managers): Thomas W. Keene closed a very successful Shakespearean engagement on the 24th. Mr. Keene has made an enviable reputation here. The present event in amusement circles is Keene's Louis XI. He had an extraordinary success in quantity and quality far surpassing anything so far since the home ground. John T. Raymond will be the last attraction commencing 4th, to be followed by Gus Bruno's Voyagers on the 11th. Tony Pastor and Haverty's European Mastodon will play during the summer. If some means of ventilation could be had at this house during this hot weather, the business would be greatly increased.

Amory Hall: The Big Four Minstrels closed on the 23d to a fair house. The troupe are well worth seeing. Miss Morton and Haverty comedians were funny. The three Runkins excellent, and Ed Davis original and very comical. Kate Clinton gave us three nights, commencing on the 1st, playing The Two Orphans. From From and Noble Marriage. The business does exceed Keene's, but at common prices, while he got an extra dollar.

Palace Theatre (Ed. Chase, manager): No change. Good business.

Items: The Tabor Grand has announced the opening date, this time to September 2d.—Many leading attractions have been booked. The body of Olive Hersey, late comedian of the Soldene company, was found on the 24th instant, some eight or ten miles below where he made his fatal leap. It was entirely the fault of clothing, and in a bad state of decomposition.

CONNECTICUT.

HARTFORD.
Robert's Opera House (W. B. Hayden, manager): Westendorf's Ghost Mystery occupies this house 2th, 3th and 4th, with one matinee. E. A. Rough has engaged the Boston Ideal Opera company to appear early in next season, about September 1. Nothing else booked.

NEW JERSEY.

The Yale Orchestra, given a matinee, and the Glee Club an evening concert at Clark's Opera House to large and crowded houses. Mr. Carr has already laid a handsome tiled floor in the vestibule, adding to its beauty. Other improvements will soon be made at the house and at the New Haven and Grand Opera Houses as well. The theatres are quiet; even the school commencement will furnish no further item.

NEW YORK.

Loomer Opera House (G. F. Loomer, proprietor): Westendorf's Ghost Mystery to good business 2th, 3th and 4th. This company give an excellent variety entertainment, and their illusory specialties are charming. Under the management of J. O. Jennings, this company is doing a successful business. Their admission price is not ten cents.

DELAWARE.

WILMINGTON.
Opera House (E. J. Knappacker, manager): All is quiet. Nothing to report except that the Opera House has had roof painted and is being used for school commencement.

DISTRICT OF COLUMBIA.

WASHINGTON.
Theatre Comique (Jake Sand, manager): First appearance of the Four Emeralds, Gibbons, Russell, Kennedy and Conway, July 4. The players, Maxwell, Daisy Norwood, Billy Glean, Minnie Farrell, Jake Budd and John Robinson, in the Lone Indian. Stock in olio, concluding with Billy, the Tailor.

Driver's Summer Garden will present Jessie Greville, Helen Taylor, and Will Mack beside the usual selection by the Marine Band. William Jaeger and H. Jaeger will give cornet and piccolo solos.

Item: Anna W. Story is visiting her mother in this city. It is reported that she is engaged by Janauschek for next season.

ILLINOIS.

BLOOMINGTON.
Durley Hall (George S. Smith, manager): Haverty's New Mastodon performed 2th before a medium audience. The orchestra and musical part of the show was decidedly

the best; some of the jokes and sketches were rather antiques.

Grand Opera House (Tillotson & Fell, managers): Canfield, Booker and Lamont's Humpty Dumpty combination commenced a week's engagement 30th to a large audience. The show, though small in numbers, is great in ability. The prospects of a good engagement are first-rate, it being the week of the races, and the semi-centennial celebration of the first sale of town lots on July 4 will, no doubt, draw a large crowd to the city.

Items: Messrs. Tillotson and Fell have closed a contract of twenty nights with Mlle. Litta and her company to give concerts through this State during the month of July. The company will consist of Litta, Nellie Bangs, John Skelton and H. L. Cleveland. In August Litta will visit the White Mountains.—Miss Jean Delmar, who has been here visiting her family, left for New York a few days ago. Her last engagement was as Arabelle with the now defunct Stuart-Gray Billie Taylor company.—Mr. Chatterton, manager of the State Association, is now in New York, at the Union Square Hotel, and has made fine progress in booking companies for the different towns in Illinois for next season. The arrangement is a very convenient one for combinations, besides saving quite an amount of correspondence between managers in New York and managers here. The towns comprising the circuit are the best show towns in the State, and a satisfactory season will no doubt be the result.

LINCOLN.
Gillett's Opera House (R. Denning, manager): Canfield, Booker and Lamont's European Pantomime and Novelty company 28th to medium house. The company gave a complimentary benefit to Captain H. S. Beisenberg, city bill poster. Season dull. Barnum's show billed to appear soon. Forepaugh's show July 29.

QUINCY.
Opera House (Dr. P. H. Marks, manager): Our amusement-loving people are waiting patiently for the appearance of some company and for the completion of improvements which are being extensively made under the direction of Manager Marks. The only company now booked for the near future is Haverly's European Mastodons August 31.

In the way of circuses we are promised the Forepaugh show July 25.

Resume of business done and companies which have appeared here the past season: Harry Webber, Nip and Tuck, fine; Our Filtration, F. F. Mackay, fair; Gus Williams, fair; John McCullough, good; Buffalo Bill, good; Emma Abbott Opera company, fine; Hop Scotch, Gulick Blaisdell, fair; John T. Raymond, fair; Leavitt's Vaudeville company, fair; Berger Concert company, good; Collier's Banker's Daughter, large; Maude Forrester, Mazepa, fair; C. L. Davis, poor; B. Macaulay, Uncle Dan's, large; Roland Reed, Arabian Night, fair; Sol Smith Russell, good; Frank Mayo, fine; Maude Granger, Two Nights in Rome, good; Scott Siddons, good; Boston Idlers, Uncle Tom's Cabin, large; Gulick and Blaisdell's Minstrels, good; D'Oyley Carter's Opera company, good; Big Four Minstrels, good; Rice's Evangelists, large; Madame very large; Eve-King Concert company, fair; Arabian Night company, poor; George S. Knight, Otto, fine; Corinne Merriemakers, good; Leavitt's Burlesque Opera company, good; Gilmore and Misco's Humpty Dumpty, good; Maggie Mitchell, very large; Lambkin's Variety company, poor; Harts, magician, very good; Sarah Bernhardt, very good; Minnie Palmer, fair; H. W. French, lectures, bad; Alice Oates Opera company, fair; Charles L. Howard, fair; Bents' Minstrels, good; Haverly's Black Forty, good; Baker and Farron, very good; Joe Jefferson, fair; Canfield, Booker and Lamont, poor; Tom Keene, Richard III., very large; Salisbury's Troubadours, good; My Geradine company, good; Es-aped Nun, poor; Haverly's Widow Bedott, fair; Galley Slave company, fair; Queen Esther, home talent, fair; Queen Esther, benefit musical club, fair; Lawrence Barrett, very good; W. C. Mitchell's Pleasure Party, good; Hazel Kirke No. 2, fair; Stribaker's Variety combination, poor; B. W. P. & W. Minstrels, very good; Ford's Comic Opera company, fair.

ROCKFORD.
Frown's Hall (J. P. Norman, manager): The Hemeny Concert company gave a fine performance here 24th to a fair business. The company will be reorganized for the season of 1891-92, under the management of Edmund De Cello, of Chicago. Work on the new Opera House is progressing rapidly. Nothing booked for July as yet.

INDIANA.

PORT WATNE.
The Academy of Music (John A. Scott, manager), is being entirely renovated, and will soon be ready for business.

The Grand Opera House (H. S. Meusch, manager), is having an entire new set of scenery painted and stage enlarged.

The Bijou Variety Theatre will be rebuilt and ready to open September 1st under the management of Robert Smith.

Items: S. F. Nirdlinger, Nixon, of the Walnut Street Theatre, and Chestnut Street Opera House, Philadelphia, is spending a few weeks with friends here.—Wade and LaClode, song-and-dance men, are spending the summer here with friends.

LA PORTE.
Opera House (S. Lay, proprietor): Nothing here this week, except the Burr, Robbins and Colvin Circus, which exhibited here today. They gave a very good parade, and the circus in particular has been pronounced one of the best ever exhibited here. H. B. Carroll, press agent, is entitled to thanks for favors received. Philip Phillips and Son to crowded house June 29. Haverly's Minstrels are booked for 22th.

RICHMOND.
All is quiet about the theatres this week, and from the present outlook they are most likely to remain closed during the summer. Jarrett & Palmer open the Grand Opera House with Uncle Tom Nov. 4. This house had nothing to offer last season but Uncle Tom's Cabin, and it begins to look as if they would continue serving the same course, and yet no other attraction will draw as heavily as this. The Phillips opens August 29 what with is not yet announced. Judging from the quality and quantity of attractions that will follow at this house, the coming season will be the gayest we have ever known. Richmond is a lively little city of 15,000 inhabitants, containing a great number of pleasure seekers; and the Quaker element which has been so detrimental to theatricals of the past, is fast disappearing, and it is only a question of a few years when we can hold our own with any place in the State of like size as a remunerative amusement city.

Item: The Madison Square Theatre has

forwarded circulars stating that Hazel Kirke and The Professor will both be produced here this season under their management.

TERRE HAUTE.

Opera House (H. M. Smith, manager): This house has been closed the past week. Ringgold Theatre (Frank Carpenter, manager): Business has been fair at this theatre the past week.

Item: P. T. Barnum's Show will be here 28th.

IOWA.

BURLINGTON.

June 28, Haverly's New Mastodon Minstrels to a fair house. The night was the hottest of the season; nothing booked.

COUNCIL BLUFFS.

Dohany's Opera House: Haverly's Strategists to moderate house 27th. This is a very clever comedy company. Kate Claxton is billed for 30th, and the prospects are a good business; Helen Potter's Pleiades, July 5, Big Four Minstrels, 6th; Nellie Boyd booked for 8th and 9th.

DAYTONPORT.

Burtis' Opera House (Howard Burtis, proprietor): Haverly's New Mastodons June 30 to fair business. The singing was exceptionally meritorious; clog dancing was also good.

Coup's united monster shows July 2.

DUBUQUE.

Opera House (G. D. Scott, Manager): Haverly's New Mastodons reappeared 2d to a big business. There has been some changes in the company since their former visits, to some advantage.

Items: The Haverly's Strategists did not appear 28th as was stated in dates ahead, neither did Kate Claxton 29th.—Wm. Eversole, press agent for Mastodons, was in town 30th.—John Flynn, who is spending the summer months with his parents in this city, has engaged with Gulick and Blaisdell in Rooms for Rent, for season of '91-92.

KEOKUK.

Nothing at either place since last letter, except reception given the 25th to winning crews of the Keokuk Rowing Club at the Peoria regatta, which took place at the Keokuk Opera House. Nothing announced.

Gibbons' Opera House is to be remodeled and refurnished at a cost of \$12,000. When completed it will be a beauty, and will be known as Gibbons' Grand Opera House. So far, this house takes the lead in bookings for next season. Rumor has it that D. J. Ayres has tendered his resignation as manager of the new place and that the same has been accepted. It is not known who will succeed him. There is but one gentleman in Keokuk competent for the position. It is to be hoped that he will be selected.

KANSAS.

TOPEKA.

Crawford's Theatre (Lester Crawford, manager): Haverly's Strategists gave a fair performance to a poor house 20th. Weather too hot for amusements just now. Coming: Houley, Quinlan and Morton's Big Four 28th.

Items: The Big Four will be the last performance here this season under Mr. Crawford's management.—The new Opera House will be completed about September 1. It is not yet known by whom it will be opened.

KENTUCKY.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, proprietor): Closed.

Opera House (John T. Macaulay, manager): Closed.

Masonic Temple (Wm. A. Warner, manager): Closed.

Buckingham Theatre (J. P. Whallen, manager): Closed. Open August 8.

Kuiterbocker Theatre (Nellie Borden, proprietor): A free show is running here to good houses.

Metropolitan Theatre (William A. Judah, owner): This house is still in the market for next season, and there is a splendid chance here for a live variety manager to make money, as the place can be leased on very reasonable terms.

Phoenix Hill Park (Weber and Schilling, proprietors): The Milwaukee Juvenile Orchestra have been playing at this resort the past week to large audiences. The troupe is composed of boys whose ages range from ten to sixteen years, and their playing would put many an older orchestra to the test.

Items: Macaulay's Theatre received a coat of cream-colored paint on the exterior this week, which makes the old place look as good as new. The interior will be brightened up when Mr. Macaulay returns from New York.—An extraordinary accident happened at the Opera House last Wednesday night while a school exhibition was in progress. The curtain had been raised for the closing tableau, in which a great number of children were engaged, and as the superintendent had stepped to the footlights to deliver the diplomas, the apparatus holding the drop gave way, and the curtain came to the stage with a fearful crash, tearing the immense canvas in two, and ruining it for further use. The event created great alarm in the audience and among the children on the stage, which took some minutes to allay, and a cry of relief went up when it was found out that no one was killed or injured.

—The marriage of Walker Kennedy, the well-known critic of the Courier-Journal, and Annie Jones, sister of a prominent divine of this city, took place last Monday at the residence of J. Kennedy, corner Sixth and Broadway. The happy couple were the recipients of many valuable presents from their numerous friends.—Marc Klaw, a well-known and popular journalist of this city, has been engaged by Dan Frohman to act as manager of one of his travelling Madison Square companies for next season. Marc has had but little experience in the show business, but has the facility of making friends wherever he goes, especially with the press people.—As the Buckingham is to be run as a combination house next season, Louisville will be without a variety theatre unless the Metropolitan is open.—Tom A. Nolan, manager of the London Theatre, Cincinnati, and B. D. Reynolds, late of the Reynolds Brothers, were in the city this week.

Parties wishing to play the Kentucky Fairs will find a list below where suitable halls can be leased: Danville, July 26, 4 days; Harrodsburg, August 2, 4 days; Richmond, August 9, 4 days; Lawrenceburg, August 16, 4 days; Sparsburg, August 23, 4 days; Lexington, August 30, 5 days; Bardstown, September 6, 4 days; Bowling Green, September 8, 3 days; Franklin, September 15, 3 days; Eminence, September 21, 4 days; Henderson, September 28, 4 days; Owensboro, October 5, 4 days; Hartford, October 5, 4 days; Hopkinsville, October 5, 4 days; Expedition, Louisville, September 6, 6 weeks; Kentucky State Fair, September 12, 1 week.

MASSACHUSETTS.

LYNN.

Music Hall (J. F. Rock, manager): The Grayson-Norcross Opera company delectated our people on the 2d with The Mascotte, and notwithstanding the sweltering state of the weather, a fair audience was present. The performance gave infinite satisfaction, although there was some delay in raising the curtain on account of the non-arrival of the company's baggage. The members are for the most part good singers and meritorious performers, and the entertainment, on the whole, was a good one. A benefit to the school children took place on the 4th, when Humpty Dumpty was given twice. It was a snap organization, under the management of Charles H. Thayer, and succeeded in amusing the audiences.

Revere Beach Theatre (Sheridan Corby, manager): The California Specialty combination give entertainments during the week, and the Corinne Merriemakers present Olive on the 10th, for one week. Mr. Corby is making great efforts to establish this cozy resort, and his efforts will no doubt be duly appreciated by the general public.

Items: Odd Fellows Hall is undergoing reconstruction. Many improvements are being made, among which will be a widening of the stage and the substitution of new and beautiful scenery. Like many other small places, it will be devoted to vaudeville, light operas, etc., this summer.

STERLING.

Academy of Music (Eugene Seates, manager): Florence Herbert canceled dates for last week. Nothing booked for next week.

Items: Circuses are ripe. Coming, 10th, Great Pacific Circus and Menagerie.—Yesterday morning a train of cars on the Milwaukee and St. Paul Railroad, containing Coup's Great Menagerie, was completely wrecked at Lyons, Ia. Many of the wild animals were set free or dumped into the Mississippi, causing great consternation in the surrounding country as the news spread. The show was billed for Clinton, Ia., twenty miles from here.

TAUNTON.

Music Hall (White Bros., proprietors): Chase, Griffin and Mason's comb. 27th to poor house; fair performance. Several of the leading attractions already booked for next season.

WALTHAM.

Music Hall (R. B. Foster, manager): Our Boys Minstrels, a local organization, gave an excellent performance to a large audience June 28.

Items: The season is virtually closed now, and below will be found a list of the attractions that have appeared at this place: Julia Rive-King and Philharmonic Orchestra, Anthony & Ellis' Uncle Tom company, Ada Cavendish, German Band Orchestra, Joseph Jefferson, Annie Pixley, Helen Potter's Pleiades, Mrs. H. E. H. Carter Opera company, Beethoven Sextette Club, Gilmore & Misco's combination, Juvenile Opera company, Nella F. Brown, Rice's Evangeline, Boston Museum company (twice), Mune Palmer, Henry Ward Beecher, Celebrated Case company, Edith O'Gorman, Jollities (twice), Deacon Crankett, Ideal Colored combination, Cooper & Calbert's combination, James Redpath, Hon. William Parsons, John L. Stoddard, Emerson, Clark & Daly Brothers, Flora E. Barry Opera company, Christie's Minstrels, Rial & Draper's Uncle Tom company, B. W. P. & W's Minstrels (twice), The Everetts' Spiritual Exposé, Tourists, Wallack Dramatic Club, Victoria Loftus (so called), R. C. DeCordova, Mrs. Thomas Barry, Schubert Concert company, Moffit & Frazier Humpty Dumpty company, Boston Ideal Opera company, Baird's Minstrels, All The Rage, Robson & Crane, Hazel Kirke, Frank Mayo, F. S. Chausra, Spaulding's Bell Ringers, Banker's Daughter, Lawrence Barrett, Maud Forrester, Harvard College Students, Professor Hartzman, Grayson-Norcross Opera company, Charles L. Davis, Maggie Mitchell, Corinne Merriemakers, Denman Thompson. Besides the above there have been twelve attractions of local character.

WORCESTER.

Lincoln Park Theatre (R. M. Reynolds, manager): Billee Taylor and H. M. S. Pina fore have been the attractions this week. Business fair. There were two entertainments, afternoon and evening, on the 4th.

Westendorf's Ghost Mystery is booked the 7th and 8th at Music Hall.

MICHIGAN.

DETROIT.

We have had just one dramatic performance the past week, a sort of actor's picnic, and one that was enjoyed both by the audience and the players. The Big Bonanza was the attraction and Owen Fawcett, John A. Lane, Harry Barton, G. H. Maxwell, Nellie Whiting, Mrs. Fawcett and others took part. Charles M. Parker, one of the editors of Every Saturday, made a hit as DeHaas, and proved himself to be possessed of abundance of comedy ability. The play was to have been repeated Saturday matinee and evening, but the terrible news of the shooting of President Garfield having been received in the forenoon it was thought wise to postpone the performance. To-morrow, the 4th, Rosedale is to be given for two performances with many of the above professionals in the cast, assisted by our two new debutantes, Mar Clarke and John T. Sullivan.

Items: Manager Bogardus, of Ypsilanti, produces the Big Bonanza at his theatre next Friday evening with the same cast as given here.—Gus Williams occupied a box at the recent performance and enjoyed it hugely.

He has a new play by Fred Williams, entitled Kaiser, which will be produced here August 15.—J. L. Ashton, a local favorite, goes with the Knights next season.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Tony Pastor and company appeared June 28 to good business, considering the weather, which was very warm. The performance was an excellent one throughout, barring the burlesque on School, which was decidedly dull. Lizzie Simms and Ella Wesner met with the heartiest receptions, the latter making a great hit. Booked: Bennett and Gardier's company 23d.

MISSOURI.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Haverly's Strategists 24th to good business; The best performance that has been here for years; every member of the company is an artist.

W. C. Coup's circus on the boards for the 10th and another one for July 22 with the usual harmony attending the juxtaposition of comets such as those.

NEBRASKA.

NEOLIN.

Opera House (A. A. Church, manager):

Haverly's Strategists did not appear 25th as booked, sending instead an excuse that they closed season sooner than anticipated, and for that reason, wished to be released from their contract here. This kind of business is getting to be monotonous, and as soon as local managers shut down upon this habit of canceling one date for the chance of better business at some other point, just so soon will they receive due respect from managers of companies. Kate Claxton drew well with Two Orphans 29th in spite of a furious wind and rain storm in the evening, the greater portion of the audience arriving in covered carriages. The Circus Royal is billed for July 8th; C. W. Coup 15th.

OMAHA.

Academy (John S. Halbert, manager): Haverly's Strategists gave their comedy to a fair house June 25 on their return from the coast. They were to have given a matinee, but the extreme heat prevented. Kate Claxton played Louise in the Two Orphans 28th to a very good house, despite the heat, which was intense. Helen Potter's Pleiades are billed for 4th, and after that the house will be given over to the proprietors, who will at once begin a thorough repairing and remodeling. It is proposed by raising the ceiling, adding new scenery, drop-curtain, and folding chairs, to make it a cozy and popular resort. R. L. Marsh, who is the manager of Boyd's Opera House, is in the city, and says he has already booked a number of first-class companies, and that Emma Abbott will probably open the house September 12. From all appearances, however, it is not likely that the house will be finished by that date.

St. Elmo (John G. Nugent, proprietor): A first-class variety co. draws a crowd every night. Mr. Nugent has moved his auditorium out-of-doors, and now his patrons sit under the stars and take in the music and dancing. It is a great improvement on a hot room.

NEW HAMPSHIRE.

MANCHESTER.

Amusements have been very dull for the past two weeks. The Fifth Avenue Opera company is billed to play Olivette 4th at the Manchester Opera House.

NEW YORK.

SUFFALO.

Amusements have been unusually dull the past week. Both houses have been closed, and nothing has been offered to the pleasure seeker at the hall except Uncle Tom's Cabin, by Fred Wren's combination, which will be repeated the Fourth of July, afternoon and evening. At the Academy of Music Pinafore will be perpetrated both afternoon and evening of the 4th, and nothing further is booked until the 20th, when the Vokes Family will hold forth for three nights. Barnum's great show is billed for 9th. The Wren combination will not go on the road again until August.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Bartholomew's Equine Paradox (sixteen trained horses) for one week, beginning 4th.

Remenyi gives a concert 5th in Normal Hall to two hundred subscribers.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Bartholomew's Equine Paradox remained with us until July 2. The horses are very fine "actors" and reflect credit upon their trainers. Nothing booked.

Items: Happy Cal Wagner is in town.—Phil Lehnen leaves for New York Monday.—Everything quiet.

TRIOY.

Griswold Opera House (M. V. B. Finch, manager): The Big Four—Smith, Waldron, Cronin and Martin—combination appear July 4.

Rand's Opera House (Preston & Powers, managers): Closed.

Grand Central Theatre: Closed.

Barnum, Bailey and Hutchinson's Circus had two very large audiences 30th. Their press agent, D. S. Hopkins, is a genial fellow, and was very accommodating to the press. The manner in which this circus was blackmailed by the police officers here was shameful.

NEVADA.

GARSON CITY.

The Mendelssohn Quintette club of Boston gave an entertainment at the Opera House in the evening of the 27th ult. The audience was fair as to number, and, critically considered, it was first class; The club, as now organized, consists of Isador Schuetzler, violin; Ernest Thiele, second violin; Thos. Ryan, clarinet and viola; William Schade, flute and viola; Fred. Geise, violoncello; assisted by Miss Marie Nelli, soprano. The concert, consisting of twelve numbers, instrumental and vocal, was a rich musical treat,—the best given here in many years. To designate the entertainment as first-class throughout is but to pay it a well-deserved compliment.

Items: The Mendelssohn Quintette Club sail for Oregon July 3, and after making the Oregon tour return to San Francisco, sailing for Australia Aug. 27th. Their California tour has been a highly successful one.—The Fun on the Bristol Combination, now in Oregon, were forced to cancel their Nevada engagements for the month, but will probably be with us in July.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): A large audience attended the benefit performance given Thursday evening by the Young Men's Hebrew Association. After a preliminary vocal concert, the three-act drama entitled Habei, the unknown, was produced by a number of amateurs, who, with the exception of Frank Kraus and Louise Black (a charming little soubrette), failed to realize the requirements of their parts. Nothing booked for the immediate future.

Academy of Music (John A. Ellsler, manager): Closed last week. Benedict's Minstrels gave an afternoon and evening performance 4th.

Items: Theodore Thomas' Concerts this week are the all-absorbing topic. With good weather, an immense attendance is assured. Sixteen electric lights have just been added to the other improvements at Hahn's Garden, and will be used for the first time at the concerts.—The old Globe Theatre building (formerly called Brainard's Hall) is being torn down, preparatory to the erection of a large business block. Some of our most noted stars have appeared on its stage, and the old place is fraught with many interesting memories of days long past.—The new Masonic Temple now erecting will contain an auditorium of 1,000 seating capacity, with complete stage and scenic appointments; a most welcome addition to the amusement facilities of our city.—May Arnott, the

Woods, Alice Boydell, Opelia Starr and Alf. Miles at the Comique this week.—Theodore Thomas arrived in town Saturday.

DAYTON.

Memorial Hall, Soldiers' Home (Burton Adams, manager): The company had full houses every night last week, and on Saturday evening July 2, the entertainment was stopped, as it was reported that Garfield had expired. Monday they play a double bill; matinee at 2:30 Married Life, and evening, The Sea of Ice, with new scenery and stage settings prepared especially for this occasion.

Reed Brothers' Academy of Music (Ned Reed, manager): The following ladies and gentlemen compose the company at this place: Dan Lake, Dave Tracey, Williams and Ryan, Harry Diamond, Blanche Long, Nellie Diamond, Lottie Walters, Lizzie Barrett, Fannie Halliday, Lillie Graham. The company give a good show, and notwithstanding the hot weather, the house is crowded nightly.

Items: Manager Mead has gotten up a pamphlet of Music Hall—something very nobby and neat—which he is sending out to managers to show what a theatre Dayton supports.—Max Fehrmann left last Friday for New York to make arrangements with Mr. Meade, the New York manager, to star through the country the coming season in a new play that is now being written for him illustrating Jewish life in this country. Mr. Fehrmann is known as one of the best German actors, and no better actor could be secured to delineate the traits of American Hebrew life. The play is being prepared by a well known dramatist, for which he receives the modest sum of \$2,000. Mr. Fehrmann is leader of the orchestra playing at the Soldier's Home.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Jno. Thompson and company of two people appeared 20th to a light house; nothing booked till September.

Adelphi Theatre (R. J. Lent, manager): Business has fallen off somewhat during the extreme warm weather. A good company is announced for week of 4th, consisting of Ad Weaver and Nellie Parker; the De Forests, Frank and Josie; Charley Banks and Nellie Brooks.

Standard Theatre (Fred McAvoy, manager): The McAvoy, together with Sage Richardson, a good negro comedian, will amuse the patrons of this cozy little theatre for week of 4th; they are first-class people and will undoubtedly give a good entertainment.

Items: Milt. G. Barlow, the well-known minstrel, has been rusticated here for some time past. Mr. Barlow informs me that he will take the road on or about Aug. 13 with a company numbering forty-five people, and including the brightest lights of the minstrel stage. E. B. Brown will manage the party.—Fred W. George has been engaged by Felix A. Vincent for season of '91-'92; he will join him in Wanaka, Ill. Aug. 15.

PENNSYLVANIA.

PITTSBURGH.

Opera House (John A. Ellsler, manager): Bishop's Bird Show occupies the main entrance at this house, and is doing a good business.

Library Hall (Fred A. Parkes, manager): Closed.

Williams' Academy (H. W. Williams, manager): Closed.

Items: Charles Benedict, of this city, has organized a minstrel troupe to do the small towns of Eastern Pennsylvania and Western Ohio.—Batches or Dorris' Circus will exhibit in this city 15th, 18th.—Toerge's Summer Nights' Concerts still continue to draw large crowds.—Lillian Spencer is at her home in this city, very ill.—Fred Parke's Concerts given in the Rink building are becoming quite popular.

WILKESBARRE.

Shelby, Pullman and Hamilton's Circus comes 15th.

Item: George S. Robinson and wife are sojourning at Harvey's Lake, a few miles from this city, where he is putting in his spare time fishing for black bass. They go with Colville's Michael Strogoff next season.

YORK.

Opera House (E. W. Spangler, secretary): John E. Owens has been booked for 7th to play in The Victims and Solon Shingle, under the management of John F. Ford. Owens' company is said to be specially selected. From this place he proceeds to Boston, where he plays in the Alhambra 11th; and after doing Boston, will make an extended tour through New England and Canada. Our time is rapidly filling for next season, and our community will soon realize a long-wished for theatrical awakening.

VIRGINIA.

RICHMOND.

Comique Theatre (W. W. Putnam, manager): Misses Blackwood, Fletcher, Girling and Cottrelli, who were announced last week, proved drawing cards. Voca Morris, Lord and Lovell, and Leslie and Morton are underlined for the 4th. Business good.

WISCONSIN.

MADISON.

Opera House (George Burroughs, proprietor): The Lotta Concert troupe gave a pleasing entertainment June 28. The attendance was poor owing to the extreme heat. The company closed the successful season of ten months the 2d, starting out again September 15. They will next season carry a full quartette.

Items: Forepaugh's circus pitched their tents here June 25, and exhibited to crowded tents.—R. S. Hodges, lately with the Leavitt combination, and wife, are spending their vacation in our city. They travel with the same organization next season.—Nothing new booked.

MILWAUKEE.

Artiste and Amateur.

A THEATRICAL STORY.

A group of men are assembled in the smoking-room of Martyr's Rood, the residence of General Bosanquet, discussing the *contretemps* that has suddenly occurred in their midst. The date of their first representation of *The Lady of Lyons* is fixed for to-morrow, and their principal lady amateur has entirely collapsed. General and Mrs. Bosanquet are a rare old couple, full of benevolence towards each other and the world in general. They are enthusiastically fond of private theatricals, and make an annual custom of inviting such of their friends as have dramatic proclivities to give two or three performances in the little theatre they have erected at Martyr's Rood. The Bosanquets are rich and generous, and hitherto their theatricals have gone without a hitch, and the proceeds have greatly swelled the funds of the Cottage Hospital, of which the dear old lady is the chief supporter. Sampson, the stage manager of the Sovereign, always comes down from London to "coach" the performers and pull them through; Nathan and Clarkson supply the dresses and wigs; and there is no lack of "fizz" behind the scenes to secure the necessary Dutch courage. But what avail are costumes, perruquiers and champagne if Pauline suffers from stage fright and breaks down in her most important lines?

"I said she'd never do," says Lance Masham, who has played Damas a dozen times already with his club, *The Meandering Muddlers*. "The part's too heavy for her. She can manage a chambermaid very fairly, but she might as well attempt Lady Macbeth as Pauline Deschappelles."

"She's so—conceited," remarks Sir Abel Grace. "She thinks of nothing but her fair face and her dress."

"You mean she thinks of nothing but Castlemere," interposes Bob Anstey. "I never saw a woman make such an attack on a man in my life. Did you see her sniggering at him last evening all through the cottage scene? It was enough to put anyone out."

"Castlemere did not mind it, anyhow. He's regular nuts on Lady Dutton; I wonder old Jim takes it so quietly."

"Nuts on Lady Dutton!" repeats Colonel Bruce, contemptuously; "if you'd known Castlemere half as long as I have, Grace, you wouldn't say that. I've seen heaps of women 'nuts' (as you call it) on him; but I never saw him gone on a woman yet. I think he knows a little too much about them."

"Well, he seemed awfully put out last night when Sampson said he must telegraph for a professional lady to play Pauline."

"Ah, that was because the fair Blanche hung about him and wept at the intelligence. Has Sampson got anyone yet?"

"Yes; he's engaged Miss Florida. General Bosanquet tells me she's coming down to-morrow morning."

"Miss Florida! Whew!" says Masham. "Couldn't he find anybody else to take the part?"

"And why not, Miss Florida? Why that whistle?"

"I don't know; but she's queer, isn't she?"

"Who is queer?" demands Lord Castlemere, entering the room. He is the man who is to play Claude Melnotte, and is eminently fitted for the part. For, in the first place, he is an old and clever actor; and, in the second, nature has gifted him with a youthful and passionate appearance, which is heightened by the contrast between his dark face and hair and his blue eyes, which can be alternately so full of tenderness or wrath. Moreover, he is but just over thirty, and a bachelor, and Sir James Dutton's wife has done him the honor to fall in love with him.

"Who is queer?" he repeats, as he throws his athletic form into a lounging chair.

"We were talking of the actress, Miss Florida. Sampson has sent for her to play Pauline. Isn't it rather funny to invite her down here among these ladies? The General and Mrs. Bosanquet are sure to treat her as a guest, you know. I think he ought to be told."

"Told what?" says Lord Castlemere. "What do you know to tell him?"

Lance Masham shrugs his shoulders. "One never does know anything for certain in these cases, but it's the general opinion. I remember Watson telling me a story last year about Miss Florida and some swell or other. I forget the circumstances. But very few of them are straight, you know."

"I'm quite aware of that," says Castlemere, "very few of them are straight, either on the stage or off it. But I should advise you to hold your tongue about Miss Florida, old boy. You'll only put your foot in it with Sampson. And, to tell you the truth, I don't think there's anybody here who will be seriously affected by her morals, whatever they may be!"

"Oh, I say, Castlemere, that's a little too strong," exclaims Sir Abel.

The dark blood rushes to Lord Castlemere's face.

"Why is it too strong? Are we to keep up the same farce here that we do in the drawing-room? We dare not discredit their virtue to their faces; but by the Lord Harry, I suppose we may say what we like behind their backs. You have all heard the stories about Sophy Avenel and Miss Chesney; Mrs. Coldstream's behavior speaks for itself, and Lady Dardel's affair with young Hartley was

the talk of the town last season. I believe the only innocent woman among them is dear old Mrs. Bosanquet, who always reminds me of a dove among ravens, as she sits at the head of her table."

"You have forgotten to mention Lady Dutton," says Sir Abel.

"I don't mention her, because I know nothing about her," replies Lord Castlemere, dryly; "but as for fearing that the morals of the ladies of the nineteenth century will be injured by a few hours' contact with a flighty girl off the stage, all I can say is I've met with quite as many virtuous women in professional life as I have in private."

"I knew an actress once who was very straight," lisps Bertie Tracy, of the Blues.

"Ah! Bertie, my boy, I dare say she was when you were by," laughs Masham.

"No! weally, Masham, I ain't joking; she was wight all wound. She returned the presents I sent her three times, and wouldn't answer one of my letters!"

"They've an awful hard life of it, some of those poor girls," observes Colonel Bruce, thoughtfully; "and have terrible temptations to pass through. The fashionable ladies of the present day, who think it such a feather in their cap to have a Lord Charles or a Lord George dauling at their heels wherever they go, and who will sigh over their blighted lives and their broken hearts to their female confidants, have no idea what a real temptation means. They don't know what it is to be without money, or friends, or home; to have no guide but their own weak natures; and then to be counted by some good-looking rip, as far above them as heaven is above earth, and to think for the time being that they are really all in all to him. I have known a poor child fall under such circumstances with the most perfect faith in her lover's fidelity, and preserve as innocent a heart as ever a wife took up to the altar, until she found his promises to be untrue. And then they go to the devil fast enough, God knows!"

"I say, Bruce, can't you find a more agreeable topic of conversation than the destruction of female virtue?" says Lord Castlemere, professing to yawn. "For my part, it's my own that I find so difficult to preserve."

"I wasn't talking at you, Castlemere, my boy," replies Colonel Bruce. "I'm sure you've got too kind a heart to ruin a girl's life for your own amusement."

"Oh,——it all, we've had enough of this!" cries Castlemere, springing to his feet, as though he had received a sudden thrust. "Of all things in this world I hate a lecture on the moralities. I'm off to join the ladies in the garden."

"Off to join Blanche Dutton in the syringa walk, he means," laughs Bob Anstey, as his lordship disappears. The unintentional shaft directed at him by his friend Bruce has hit him hard, nevertheless. As he passes from the smoking-room he is compelled to swallow something like a sob that has risen in his throat.

"What makes it so hard for me to forget that girl?" he thinks, impatiently. "Her eyes and her voice haunt me wherever I go, and the more other women make love to me the more I seem to dream of her. It's the silence and the mystery, I suppose, that keep the feeling up in my heart. If I could only meet her and expiate the wrong, I should be able to forget all about it." He finds the ladies of the party wandering up and down the moonlit terrace, in anxious expectation of the men's return from the smoking-room. Inside the lighted drawing-room may be seen the figures of General Bosanquet with Sir James Dutton and others engaged in a rubber of whist; whilst Mrs. Bosanquet, with her pretty old face enveloped in a white cloud, sits at the open window to play propriety for her friends. Lord Castlemere finds them in a state of great excitement. Mrs. Coldstream and Sophy Avenel, who would have given their eyes to play Pauline, are proportionately delighted at the failure of their rival; whilst Lady Dutton is on the verge of tears with disappointment.

"Oh Lord Castlemere! do tell us if it is true that Mr. Sampson has engaged Miss Florida to play to-morrow evening," exclaims Sophy Avenel, as he appears among them.

"Yes, it is quite true, Miss Avenel."

"Oh! I am so glad; we shall get on nicely now. And she is such a lovely creature, and plays Pauline so beautifully."

"So she ought, since it is her profession to do so," he says, trying to cover Blanche Dutton's discomfiture.

"But she is so handsome, with the loveliest golden hair and blue eyes—just one's idea of Pauline Deschappelles," says Mrs. Coldstream, with a spiteful glance at Lady Dutton's dark hair.

"I have seen dark Paulines as well as fair ones," replies Castlemere; "and, after all, it is easy enough to wear a wig."

"But Miss Florida's hair is her own. Have you ever seen her play, Lord Castlemere? Aren't you anxious for to-morrow evening?"

"Not particularly; I am a philosopher, and always think the most of the present moment, lest there should never come a future. You will have the best of it, after all, Lady Dutton; you will be able to sit in front and enjoy the play, instead of rushing about frantically behind the scenes, trying to 'make-up' for the next act. I only wish I could enjoy the privilege with you."

"But then I should not see you play," she answers; and then she adds in a plaintive whisper, "Let us get away from these women. I want to speak to you."

He offers her his arm, and, after a moment, they turn off together and stroll down one of the garden paths.

"Trying to lead that poor man astray again, as usual," sneers Miss Avenel, as the couple disappear.

"I wonder he can be so weak—it is perfectly contemptible," says Mrs. Coldstream, who has done her best to overcome his strength.

"What is the matter?" inquires Lord Castlemere of his fair companion, as soon as they are out of hearing.

"Oh, I am so unhappy and mortified about this business. I feel as if I should die of shame."

But no one imputes any blame to you, Lady Dutton. It is not your fault. You have not had time to study the part.

"But I could have accomplished it perfectly if that wretch Sophy Avenel had not put me out. She plays so badly no one could act with her."

"Yet, if you remember, you were not word-perfect in your scenes with me," he says, gently.

"Oh, I was. I am—only—can't you understand what it is for me to go through such scenes with you? I should have been all right to-morrow. I would have stamped my feelings down, but at a rehearsal—it seemed so real—it overcame me," she murmurs, in a broken voice.

"Then, I think it is very fortunate that we are not to play together," he says, quietly.

"I wish we had the chance to play it in reality," exclaims Lady Dutton, passionately. "I would be a traitor to my own heart, as Pauline was."

He does not answer, and she questions him eagerly.

"Tell me the truth! Do you hate me for what I have just said?"

"Very far from it, Lady Dutton."

"Why do you not call me Blanche, then? Why do you not say that you feel the same as I do? O Egbert! don't let me think that I have betrayed myself for nothing!" And Lady Dutton begins to weep.

There are some women who can summon tears at their will, as though they held a magic wand. Lord Castlemere presses the hand he holds upon his arm, and strokes the head she has leaned against his shoulder; but he goes no further.

"Lady Dutton!" he says, after a pause, "Blanche, if you will. I cannot pretend to misunderstand your meaning, and I feel the honor you do me, keenly. But you are a woman of the world, and I know I may speak to you as such. Briefly, then, I was once wicked enough to ruin a woman's life, and I have taken an oath before Heaven that such another sin shall never be laid to my charge!"

"But why may we not love each other?" she commences, with the feminine longing to keep the man dangling at her side.

"Tush! tush!" he says, impatiently. "You are not a child; you know what such love leads to. And if you still need to learn, look round at the wives of your acquaintance and take the lesson. But let me tell you my story; then you will see what a brute I should be if I could blight another life as I did hers. Ten years ago, Lady Dutton, before I came into the title, when I was a young fellow of twenty-three, I fell awfully in love with a girl of interior birth to my own, and, having tried to get the consent of my family to my marriage with her, in vain, I persuaded her to elope with me. As we were starting on our journey a letter was put into my hand which I opened some hours afterwards, and found to contain my father's solemn warning that, if I persisted in marrying the girl, he would disown me forever afterwards. Well—I don't know why I should tell you this unless it is to try and excuse my conduct—but I didn't marry her; and when she found out she was deceived she ran away from me, and I have never seen her since. I sought her at her native village; but she had not been heard of there, and was looked upon by her friends as a lost and ruined woman. And so I suppose she is; though, if she still lives, God only knows, for I don't."

"And you loved her very much, then?" inquires Lady Dutton, curiously.

"I loved her as my life," he answers, passionately, and entirely forgetting to whom he speaks; "and I love her still. My Hilary! Would to heaven I had died before I wronged her!"

"You're a brute!" exclaims Blanche Dutton, vehemently, as she wrenches her hand from his arm and hurries back to the house.

"Now I have put my foot in it," says Castlemere, ruefully, as he awakes from his reverie to see his *tuamora* disappearing like a dissolving view.

The next morning the whole of Martyr's Rood is in commotion, for the actress has arrived and has been universally pronounced "charming" by all, except Lord Castlemere, who has been rather shy of mixing in the family circle since his interview with Lady Dutton of the night before. Miss Florida proves to be beautiful, graceful, intelligent and ladylike. She is, moreover, very lively and animated, and Sampson is quite proud of the praise which she elicits.

"I told you she was a stunner," he says confidentially to Lance Masham.

"And who is to be my Claude Melnotte?" inquires Miss Florida, when she has removed her bonnet and mantle.

"Lord Castlemere, that gentleman strolling on the lawn. Isn't he handsome?" says Miss Avenel, who is all attention to the new comer.

But the actress does not seem to share her admiration. She stares at Lord Castlemere fixedly for a few moments, and then, under pretence of making some professional inquiries, she hurries after the stage-manager.

"Sampson!" she exclaims, in a voice of agitation, "you must get out of this. I can't play here to-night!"

"Why, my dear girl, what on earth do you mean?"

"I am ill—I am tired—I have forgotten my part. I can't play. You must let me go home."

"A likely story! You won't do any such thing. Why, you've pledged yourself to act to-night, and all the tickets are sold, too. If you've got but one leg to stand on, you'll have to appear."

"O, Sampson! I cannot play with that man! I do hate amateurs so, and I know he's a duffer!"

"You know nothing of the sort. Lord Castlemere is as good a Claude as you've ever played to, and if he were a stick you couldn't cry off low. And there's the gong going for rehearsal. Come on! I'll take no refusal. If you play me false, I've done with you for ever!"

So, when the rehearsal commences, Miss Florida is in her place, though, to the ladies' surprise, she has reassumed her bonnet and thick veil. She is suffering from hoarseness, too (or so she says), and begs to be excused for speaking her words in a whisper, in order to save her voice. Lord Castlemere sees that his Pauline has a fine figure, but is compelled to reserve his further judgment of her till evening. And, as she scarcely approaches him in the warmer scenes, he seems rather left out in the cold, particularly as Lady Dutton keeps her head pertinaciously turned from him. Miss Florida's hoarseness really seems to require attention, as Mrs. Bosanquet is obliged to excuse her subsequent appearance at the dinner table and have the meal sent up to her room instead; so that the guests of Martyr's Rood do not meet the actress again until she steps upon the stage. By the time the curtain rises the little theatre is packed full of expectant faces, for rumors of Lord Castlemere's beauty and talent have spread far and wide, and have attracted many more people than the desire to increase the funds of the Cottage Hospital. As Pauline passes to the stage she is encountered by Mr. Sampson.

"Why, you're looking handsomer than ever, my dear," he says, patronizingly. "I knew it was all rubbish about your being ill. Lord Castlemere will have a Pauline and a half to-night, and so I tell him."

The play goes on smoothly enough for the first scenes. Anstey and Bruce, as Glavia and Beaumont, are very satisfactory; Lance Masham makes an excellent Damas; and Sophy Avenel and Mrs. Coldstream struggle successfully with Mesdames Deschappelles and Melnotte; but the eyes of all present are strained for the appearance of the aristocratic Claude. He comes at last, looking divinely handsome in his peasant's dress, and receives a round of applause for his scene with his mother and the disappointed suitors. But when he enters with Pauline, disguised as the Prince, the audience perceive a great difference in his acting. He has become awkward and nervous, seems to have forgotten his by-play, and once or twice is almost on the point of breaking down.

"What is the matter, my boy?" says Sampson, anxiously, as he meets him at the wing, coming off.

"Nothing! nothing!" is the excited reply, as Castlemere rushes to the green room and drains a glass of brandy and water.

"Merciful heavens!" he thinks to himself, "it is possible that a chance resemblance can have such an effect upon me still? What a driveling fool I must be!"

He rushes on the stage again, resolved to conquer his weakness, and in a manner he succeeds. Once he apologises to Miss Florida as they walk aside together.

"Forgive me," he says; "I am afraid you must think me very stupid, but your face is so like that of one whom I have lost that it drives my words out of my head."

His nervousness has seemed to make the actress nervous, but as the play proceeds she regains her power, and in the cottage scene, when Pauline reproaches Claude for his perfidy, she rises to her full height and brings down a storm of applause. This has always been considered Lord Castlemere's best part, but Miss Florida's acting appears to paralyze him. He can only gaze at her with all his soul in his eyes, whilst she pours her passionate reproaches into his ears, and answers in a tremulous voice, as though he were talking in a dream.

At last the act is concluded; the hero has rushed away to join the Army of France. Pauline's cry of "Claude! Claude! my husband!" has thrilled through the audience, and the actor and actress, having emerged from their dressing rooms again, meet each other at the wing. Castlemere grasps Miss Florida's hands as in a vice.

"Hilary!" he exclaims, "Hilary! for God's sake, speak to me!"

"By what right do you ask it?" cries the girl, as she wrenches herself from his hold.

"You who have ruined my life! who left me for ten years to starve, to die, or to do worse;

and never inquired what my fate might be!"

"You wrong me, Hilary. I have searched for you in every direction without success; and the uncertainty of your fate has lain upon me like a heavy load. O child! it is for your sake that I am as I am to-day, unwedded and alone! Come back to me, and let us forget the unhappy past together."

"Come back to you!" she echoes, scornfully; "and what for? To destroy over again the character I have taken such pains to build up for myself! No, Egbert, I am making an honest living and bear an honest name. No words of yours shall tempt me to forget myself again. I forgive the wrong you did me in the past, fully and freely, but don't make me think still less of you in the future."

"Why not say at once that you do not love me—that there is some other?" he cries in a voice of pain.

"Not love you!" says Hilary Mayne. "Why ten years have not had the power to stamp out the love I bore you! I have worked hard in that time, Egbert, and more; but I have never forgotten those happy, happy hours when I thought I was to be your wife. Oh, let me go, and do not revive the memory, or I shall not have strength to accomplish the task for which I came here."

"You shall not go," he says with fierce energy, as he winds his arm about her waist, "until you have looked me in the face and answered me one question. Hilary, have you been true to me since we parted?"

"True as steel!" she says with her beautiful eyes gazing straight into his own; "no other man has ever touched the lips on which you placed your seal."

"And will you marry me?"

"Marry you!" she repeats with a look of incredulity; "but you are Lord Castlemere!"

"And if you are not Lady Castlemere there never shall be one," he answers.

"Claude Melnotte called," shouts Bertie Tracy, for whom no better part has been allotted than that of call boy.

"Egbert, you must go," says Hilary. "I will not go until you say that you will be my wife!"

"O dearest! darling! of course, I will give you one kiss! God bless you!" she exclaims, as she complies with her request, and dashes on to look very sombre as the disconsolate De Morier.

The audience have no reason to complain of a want of spirit in the remainder of Lord Castlemere's acting, as he is thankful himself when the curtain falls for the last time, and he is able to give vent to his unspoken feelings. And as soon as the strangers have dispersed and the family is by itself again, to the astonishment of all there assembled, and the chagrin of some, he leads the actress up to his bedroom, with these words:

"Mrs. Bosanquet, may I trust to the kindness you have ever shown to me to accord a welcome to my future wife? Years ago I asked this lady to marry me, and she did not do it, as you know. I have asked her again to-night, and her answer is very satisfactory, as I hope my second representation of Claude Melnotte may be also."

"You seem to have forgotten all about the girl whose life you blighted, Lord Castlemere," remarks Lady Dutton to him spitefully, on the first opportunity.

"So I have," he says, with a bright smile. "But, to tell you the truth, Lady Dutton, the future Lady Castlemere has promised to forget it with me, and so I thank Heaven there is no longer any need that I should remember."

Sothern's Money.

"I have just had a letter from London, which informs me that the Sothern will contest between young Sothern and Mrs. Cowan has been decided," said Harry Wall, to a *MIRROR* reporter yesterday.

"Yes? With what result?"

"In favor of Mrs. Cowan. The court sustained her position, and as she had the money in her possession, she will now keep it."

"But was it Sothern's intention to give her the money or did he send it to her for the purpose of investment for himself?" enquired the reporter.

"All I know about it is what I have heard Sothern say. He told me that he sent the drafts to Mrs. Cowan for the purpose of investment. She was his adviser to a large extent, and is a very shrewd woman. When Sothern died, she claimed that the money had been given her by him. I was examined on the case and testified as to what Sothern had told me. Still, as her lawyer said, her word was just as good as mine, and I see she has gained the suit."

"So young Sothern is entirely cut off?"

"Yes. He was disinherited by his father."

"You had a claim against the estate, did you not?"

"For one thousand pounds. I may get it yet, if the will is probated."

—Jerome H. Eddy, of the *Sunday Courier*, a gentleman well known to all professionals, has just lost an only son, who was drowned last week on the Sound, by the overturning of a yacht, on which were seven persons, five of whom perished. Mr. Eddy is inconsolable, and the death of the son has had such an effect on his only daughter, that grave apprehensions are felt for her recovery. The profession deeply sympathize with Mr. Eddy.

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HARRISON GREY FISKE,
EDITOR.

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The Midsummer Mirror.

Next Thursday (dated July 16) we shall publish a Midsummer Number of THE MIRROR, containing, in addition to the usual attractive departments, special articles, sketches, stories, reminiscences, anecdotes and poems written expressly for that issue by the following, among other distinguished contributors:

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THE USHER.

This is but a partial and incomplete list of the journalists, dramatists, critics, actors and actresses who will furnish bright and interesting contributions to the Midsummer MIRROR. A splendid cartoon will appear on our first page, and a magnificent illuminated portrait, done in the highest style of the engraver's art, will be presented with every number. Our friends will please bear in mind that no copy will be complete without this picture. Three half-page illustrations will also appear in this special issue.

The price of the MIDSUMMER NUMBER will be Ten Cents. It should be ordered at once from the Newsdealers, and by all Newsdealers through the American News Company, and applications for Advertising Space in the MIDSUMMER NUMBER should be made immediately at this office, No. 12 Union Square. The columns set aside for this purpose are already filling up with large announcements for next season, and our patrons are earnestly requested to send in their favors as early as possible in order to secure desirable placement.

The Shooting of President Garfield.

The shooting of President Garfield last Saturday naturally recalls the shooting of President Lincoln, and the newspapers, anxious to fill their columns with anything however distantly related to the sad story of the present assassination, have republished the particulars of the former crime. But, except that a President was the victim in both cases, and that Washington was the scene of both crimes, there are really no points of similarity between the two shootings. It is the duty of every representative journal to put upon record its reprobation of the assassination; its detestation of the assassin; its sympathy for those who have been plunged into mourning, and its sorrow that such a dark shadow should have beclouded the Anniversary of the National Independence. On behalf of the profession, we express these sentiments most sincerely.

We are glad that in this crime, unlike that which robbed the country of Lincoln, no actor is in any way concerned. We are glad that it did not occur at a theatre, and that there is no excuse for the repetition of the prejudices with which the profession was assailed by fanatical and foolish persons when Lincoln was slain. As in this case the assassin is a lawyer, and the shooting occurred in a railroad-station, it might be logically reasoned that lawyers and railroads would now be abused as actors and theatres were in 1866. Fortunately, however, people have grown wiser in these years, and are not so carried away by excitement. Under the shock and suspense of the assassination the country has behaved admirably. All partisan hostility to the victim has been hushed, and there has been no attempt to interfere with the regular course of law in the punishment of the criminal.

When the news of Lincoln's assassination reached the city, Superintendent Kennedy,

of the police, ordered all the theatres to be closed. He had no right whatever to give such an order; but might have right in those days. Last Saturday no orders to the theatrical managers were issued by the police; but the proprietors of the Madison Square and of Niblo's Garden gave no performances, out of deference to the public anxiety. At Wallack's, the last night of The World occurred; but the management were ready to dismiss the audience as soon as the expected news of the President's death was received. The other houses presented their usual programmes without interruption. The audiences were comparatively small, because almost everybody was in the streets waiting for news. On the Fourth of July the customary matinees were given; but the warm weather and the public grief deprived them of interest.

Since, by the mysterious dispensation of Providence, the assassination has occurred, the profession is to be congratulated upon the fact that it has happened at this time, when most of the theatres are closed; when few professionals will be thrown out of employment, and when there will be an interval of nearly two months before the opening of the next theatrical season. During the interim, the present popular excitement will subside, and the gloom which now depresses the country will not affect next season's brilliant prospects.

The Drama in Real Life.

As we were passing the Union Square Hotel, one day last week, a carriage drove up rapidly; a man sprang out and seized a child whom a lady was leading along the pavement; the lady clung to the child and screamed for help; there was a struggle up to the very door of the carriage, into which the man succeeded in dragging the child; then the vehicle drove away as rapidly as it had come, and the lady, weeping bitterly, stepped upon a Fourth Avenue car and journeyed down town—probably to consult her lawyers.

During this incident, which took scarcely more time to occur than to describe, a large party of actors, who usually congregate about the Union Square Hotel, stood around and looked on unmoved. Not one of them attempted to restrain the man or to help the lady. Not one of them went to the assistance of the child, who was being pulled this way and that, like a Cossack cracker, and who finally completed the comparison by going off. These professionals evidently understood that it was a family quarrel, the rights and wrongs of which they had no means of knowing, and with which it behooved them not to interfere. So the man was allowed to carry off his prize, and the lady went her way sorrowfully.

But we could not help thinking, as we recognized the familiar faces of the actors who were witnesses of this little scene of a drama of real life, how different would have been the conduct of these gentlemen had this incident happened upon the stage—say in The Child Stealer, or in Pique. There one of the bystanders would have exclaimed, "Unhand her, villain!" and rushed bravely upon the man. Another would have knelt before the lady and declared, "My sword, my good right arm, my life, are thine, and they who seek to harm thee must pass over this dead body!" Another would have clutched the child, and raising it upon his shoulder, would have shouted: "Ha! ha! foul myrmidon, I defy you! On! On to the mountain cave!" There were at least three leading men, two leading juveniles and four Leavies in the crowd; they all knew their business thoroughly, and yet not one of them said a word.

Why? Because neither the man, the lady nor the child was clever enough to give them the correct cue. So the scene from the drama of real life was played without the services of the professionals.

One Feature of "The Mirror" Advertising.

Among other merits, THE MIRROR possesses one in which it eclipses all other dramatic papers in the world—it is extensively read and liberally quoted by its leading contemporaries throughout the daily and weekly press. An item or an article in our columns is sure to go the rounds of the best and most largely-circulated papers throughout the country. Many Western journals make up their columns of dramatic intelligence exclusively from our columns. In most cases the papers which copy from us give credit for whatever they take; in some cases they "adapt" our matter unblushingly. But the result is, that whatever appears in THE MIRROR has the advantage of a circulation a hundred fold greater than that of any single journal.

This advantage, we need scarcely say, is shared by our advertisers. Besides reaching all professionals, for whom they are chiefly intended, THE MIRROR advertise-

ments are read by hundreds of editors, who make them the texts for paragraphs, comments, sketches and notices, or are reminded by them of excellent subjects for readable articles. The full-page advertisement of Charles L. Davis (Alvin Joslyn), which recently appeared in THE MIRROR, is an instance of this. It was written to attract attention, and it has not only interested the whole profession, but has occasioned much remark in our unprofessional contemporaries. Take as a specimen of this bit of Messonier-like word-painting which we reprint, in another column, from the Spirit of the Times, and which would never have been penned had not the advertisement in THE MIRROR brought Mr. Davis to the author's notice.

Of course this redoubled publicity, which our contemporaries kindly accord to everything in THE MIRROR, is a great benefit to our advertisers, and increases the value of our advertisements. In the MIDSUMMER NUMBER, which we shall issue next week, almost all the available space for advertisements has already been applied for, and we may have to add an extra sheet to make room for our cartoons. Five thousand extra copies of that number have been ordered in advance, and our advertisers know that it will be seen, read and commented upon everywhere, and then preserved, by the public, like the Christmas and New Year's numbers, for its pictures, its stories, and its poetry, by distinguished contributors, of whom we give a partial list elsewhere.

Personal.



CLEVELS.—The Boston Herald says: "Lillian Cleves Clark might go upon the road and play Clara Morris' roles, so that the ordinary observers would mistake her for the distinguished emotional. In voice, action, gesture and mannerisms, one is singularly like the other." "Distinguished emotional" is good.

CALL.—The first call for the season of 1881-82 appears elsewhere.

SMALL.—Frank A. Small is at work on a drama for Maggie Mitchell.

ELLSLER.—Effie Ellsler appeared recently in San Francisco as Rosalind.

RUSSELL.—John H. Russell states that the Boosters have disbanded for the season.

DELMAR.—Miss Jean Delmar, a pleasing soprano of ability, is open for an engagement for leading roles in comic opera.

GENUINE.—The Herald and THE MIRROR were the only papers that published genuine interviews with Edwin Booth last Thursday.

ARTHUR.—Joseph Arthur has written a three-act comedy for Maffit and Bartholomew. Arthur will be a member of Rogers' Two Women company.

BOOTH.—Edwin Booth went down to visit his mother at Long Branch Saturday. He remained there over the Fourth, and returned to town Tuesday afternoon.

CARPENTER.—Samuel Carpenter, of the Pennsylvania Railroad, is probably without exception the most popular man with the profession of all the unprofessionals.

THOMPSON.—The familiar face of Den. Thompson is seen upon the square. He closed his season at Clairmont, N. H., on the 25th ult., and is about to retire to his Summer quarters at Swansea.

CLAXTON.—Kate Claxton closed her season at Toledo, Ohio, on the 4th. She is not particularly delighted with her San Francisco engagement. Next season she proposes to play only in large cities, and the Two Orphans will be her main attraction.

PALMER.—Manager A. M. Palmer having "done" London, is now in Paris, where he will remain a month. He is not prepossessed with English stock actors, and says he has not seen as good a company as his own.

GROVER.—Mrs. Laura Grover, wife of Leonard Grover, died in Philadelphia last week, from the effects of a paralytic stroke received some years ago. She was a sister of Col. Wm. C. Sinn, and although having many friends in the profession, was never a professional herself. Mrs. Grover left two sons—Leonard, Jr., a professional, and William, a lawyer. Her remains were taken to Baltimore for interment.

Lazy Property-Men.

A number of complaints have reached us, in fact they were quite rife all last season, of the arrogance and overbearing conduct of property-men and baggage overseers throughout the country toward the various traveling combinations. In some cases the treatment was such as to merit the severest reprobation from managers. The ground of complaint is the exorbitant demands made by the employees in question in the various theatres for taking care of the trunks, valises and other luggage, containing the wardrobes of actors and actresses, and the severe handling they receive if these demands are not complied with. In some theatres these fellows will not touch a trunk until fifty cents or one dollar are first placed in their hands, and yet they are paid by the managers of the theatres for this service. In most cases the local manager knows nothing of what is going on behind the scenes, and these fellows carry on their traffic with perfect impunity. Instances have come to our knowledge where professionals have gone to the theatre at night and found their baggage outside of the stage door, and the property-man or baggage overseer standing calmly by awaiting "a piece" before they would convey it inside. Audiences are known to have waited for half an hour before the rising of the curtain, simply on account of the delay of the actors in dressing, caused by the action of these employees. If refused money and remonstrated with, they have sullenly taken the "stuff" inside, bundled it in a mass on the stage, and each actor is compelled to select his trunk and carry it to his own dressing-room.

Another and equally serious cause of complaint is the abuse of properties by property-men. A company arrives at a certain theatre with a quantity of "props," and in seven cases out of ten they are broken, and in many instances totally destroyed, by the property-man, through ill-nature and carelessness. It is proverbial that property-men dislike to see a combination come along that requires many "props" in the representation, and in just such proportion as they are paid by such combination will they attend to the business for which they receive compensation by the local manager; and when they are not, they make it very warm for all concerned. These abuses are flagrant and entirely inexcusable, and managers of theatres which depend upon combinations for support should either personally attend to the baggage and properties of visiting companies, or depute some one to see that the trunks are safely lodged in the dressing-rooms and the properties in reliable hands. It will be to their advantage in the end, for the nuisance is becoming so prominent that companies will avoid theatres hereafter that are not conducted on better principles.

John Rogers' Purchase.

William Gill has just finished a three-act comedy for the Palmer Graham combination which John Rogers has accepted. The plot is said to be interesting. Minnie Palmer's part is a young country lass, who has been educated in the city, but who prefers her farm life, and after graduating with honors, she returns to her chicken and sheep, to lead the rollicking life of a rural maiden. Bob Graham makes his appearance as a poor German lad, with the usual dialect, fresh from the Faderland. He is looking for employment, which he obtains at the farm. The young people fall in love with each other, and give vent to their affections in songs. (They always do this sort of thing in real life, you know.) A physician notices a discoloration over one of the German boy's eyes, and inquires how he came by it? The latter tells how he was accidentally shot while carelessly handling a gun. He is told by the doctor that he must live an abstemious and regular life; that the least dissipation would result in the loss of his eyesight. The act ends with the news that he has fallen heir to his deceased uncle's rich estate in Germany. The second act finds our hero in the city, surrounded by wealth. With his good fortune he turns his affections away from his country sweetheart, and falls in love with a city belle, who turns out to be an adventuress. Headless of the physician's warning, he plunges into dissipation and leads a fast life until suddenly he is stricken blind. While in this condition his country girl, not knowing the calamity which has overtaken him, comes to the city and seeks his advice regarding the saving of the old farm, which is about to be sold under a mortgage lien. She persuades him to return with her, that she may minister to his wants. He does so, and meets his old friend the doctor. The latter sets about unmasking the adventuress, and proves that she is the wife of a murderer. The comedy ends with the restored sight of the hero and the marriage of the lovers.

Rogers has named the production Two Women. There are no sensational episodes in it, the powerful situations being brought about in a most natural manner, and appealing to the best qualities of the heart and mind. Opportunities are given for the introduction of music, both vocal and instrumental. The author has scattered around the plot and incidents an atmosphere replete of home and its pure and holy memories; and while the main strength of the story lies in its simplicity, it is full of those subtle touches of nature which cannot fail to cause the springs of healthy sentiment to flow with sympathy and good feeling.

The New York Mirror has the Largest Dramatic Circulation in America.

THE MIRROR makes a special offer to persons who wish to subscribe for the Summer. The paper will be sent three months to any address for One Dollar.

THE ARTICLE on Edwin Booth's traducers, published in another column, is a sad example of the fact that the lives of the greatest and best of men are oftentimes made unhappy by the schemes and designs of persistent mischief-makers. That such a model of gentle purity, manly honor and domestic devotion as Edwin Booth should be singled out by people of this character as an object for their malicious attentions is one of those strange things that leads us to doubt the beneficence of an all-seeing, omnipotent Providence. Fortunately, Edwin Booth's reputation as a man and as an actor is too solid to receive the slightest tarnish from the systematic gossip of these wretched people.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABORS LOST.

Some weeks ago the *Herald's* London correspondent cabled to his journal the interesting information that Edwin Booth had dined with the Prince of Wales, and somehow or other the additional statement appeared that H. R. H. had made the honor even greater by locating the banquet in the Tower. All the journals throughout the country, including *THE MIRROR*, gave credence to the story, and commented upon it at more or less length. But it seems that we have all been giving Victoria's hopeful credit for more nice discrimination than he deserves. How the *Herald* man's blunder originated is best told in Mr. Booth's own words, as related the other evening: "I was talking with Mr. Abbey one day," said he, "and in the course of our conversation I jokingly said that I had dined with the Prince of Wales the previous night." "Indeed!" exclaimed the manager. "Were you his only guest?" "No," I replied, "there were about six hundred others at the table." I alluded to a banquet of the Royal Academy which I had attended, and where I first met the Prince. Mr. Abbey at once asked my permission to have the matter cabled to the *Herald* on the ground that it would be an excellent advertisement. I begged him to do nothing of the kind, having a thorough repugnance to that sort of fictitious publicity; and I was chagrined at finding that my wishes had been disregarded by somebody. I wish you would deny the foolish story." "But, by the way, does anybody ever dine in the London Tower?" I asked. "Nobody," answered Mr. Booth, "except, perhaps, the 'Beefeaters' who are garrisoned there." Although the Prince didn't dine and wine our great actor, he ought to have done so; but perhaps it was quite as well as it was, for royal dinners are no better—though far more stupid—than ordinary meals, and Mr. Booth had more engagements of this latter nature than he could conveniently attend to. He missed nothing by not hobnobbing over twenty courses with the heir to the English throne, while the latter probably missed a great deal.

Barton Hill and J. B. Studley have been announced as members of Fanny Davenport's company next season. If Hill plays Iachimo, Jaques, and Matthew Standish, what roles will Studley assume? Surely not Armand, Orlando and Posthumus.

The President's assassination and the joyless Fourth of July combined, gave the week a dismal theatrical opening. All the actors who could fled away to the country Monday, and those who couldn't deserted their happy hunting ground on the Square, and left the Morton House and Union Square Hotel to body of braves from Tammany Hall, who carried big loads of Kentucky fire-water, and talked politics and swore as only those noble warriors can. The theatres that are open are doing a poor business.

Many actors of my acquaintance intend to stay in town and "job" during the season. In other words, they've had quite enough of traveling, and prefer to remain at headquarters all winter, trusting to luck and late comers for engagements now and then in the metropolis and its vicinity. These short terms, together with the holiday nights, are certain to net a good actor a fair sum on the season; nothing, of course, to compare with the amount he would receive with a peregrinating combination; but still a good remuneration. The idea is not a bad one for those whose health or inclination is unfit for the road, and as it is only taken advantage of by few it will probably be an excellent arrangement for a number of established actors this coming season.

This is the dullest week for ye theatre-calc newes yet. It seems sort of anomalous, but the quietest times are the busiest times for *THE MIRROR* staff.

I noticed the youngest reporter on our staff laboring with a Longmuir Rhyming Dictionary. That was a sure sign that the poetic Muse was jangling around his desk. After wrestling with her for a couple of hours and spoiling a ream of good "copy" paper, he gave the following to the perspiring managing editor, which I intercepted just as that noble functionary was sending it out to the foreman to be cut up into three "takes."

"A private cablegram informs us that Jimmie Morrissey was so enraptured with Ireland that he joined the Land League. He wants to be a Irishman, And with the Irish stand; A four-leaved shamrock in his cabbean, And a shillach in his hand."

I couldn't hurt Morrissey's feelings by letting his effusion go into type, but I was relieved of all responsibility on this score by the extra feet in the third line of our

youth's verse running away with the "copy" before I could make up my mind about it.

Chaff celebrates its Midsummer Number—a remarkably clever and handsome issue—by thrusting its lance into the hide of the fellow who disgraces the profession and dramatic journalism. If our esteemed Detroit contemporary intends to follow this blow up with others, we would warn it to get a big apron or some garment that is proof against foulness, and put a clothespin over its nose.

The unhappy occurrence at Washington, that almost approached a tragedy, has had features enough about it without traveling back through the vale of years to revive painful memories of a similar nature. The two assassinations of our Chief Magistrate that have already become part of the history of the nation have nothing whatever in common. The first can readily be traced to sectional animosity and the hot feeling that was engendered by the sad civil war. The last was a brutal and cowardly attack that was prompted purely by personal motives on the part of the cruel assassin. Deeds like that which cut off the existence of Abraham Lincoln should be buried in oblivion. They have been forgiven, and they should be forgotten.

Edwin Booth's Traducers.

The majority of our readers are agreed that the publication of facts and details pertaining to domestic troubles is pernicious in the extreme, and we are of the same opinion. For the delectation of the few that crave for sensational food of this description there are journals which are apparently devoted to no other purpose, and we have neither the disposition nor the ambition to infringe upon their chosen ground in the slightest manner. If then, as in the present case, we deem it necessary in the interest of decency, truth, honor and right to dwell upon the subject of an individual's family affairs, the public will readily comprehend that we are actuated by motives that lead to no result further than to crush out a foul slander, and place a muzzle on the reckless use of scandal-sullied tongues.

Since the arrival of Mr. Edwin Booth from England, accompanied by the dying wife on whom he has lavished an affectionate regard that is only akin to godliness in its proportions, venomous mouths have been busily at work hissing false and devilish scandals into ears which morbidly hungered for such food. Every lie that ingenious cunning could invent has been industriously circulated with a view toward injuring Mr. Booth in social estimation. Stories of monstrous cruelty, selfishness and wicked design have been whispered about with calculating persistence, and not a day has passed since the actor's arrival which has not ushered in some new subject of defamation for idle gossips to talk about.

Of course Mr. Booth's wide circle of friends and acquaintances know how utterly false and entirely groundless all of these aspersions are. The story that Mrs. Booth's physician ordered her to the South of France, and that Mr. Booth refused to comply with the advice, because he had accepted an engagement in England, they know to be maliciously false, for the reason that those eminent medical men, Sir William Jenner and Dr. Mackenzie, of London, had expressed the opinion that Mrs. Booth's removal would be followed by her immediate death; whereas, if she remained in England, benefitting by their treatment, the chances of recovery were considerably more in her favor. The story that Mrs. Booth was compelled to perform certain onerous offices in his dressing-room every night at the theatre, everybody who has the slightest knowledge of Mr. Booth's affairs knows to be utterly absurd, because it is well known that the indefatigable lady, who fairly breathed new life in the congenial atmosphere of the theatre, insisted on being taken to the Princess' every night in spite of her husband's remonstrances, and her physicians' repeated warnings. She will bear witness that nothing but the rapid progress of disease could have compelled her to abandon those labors of love. Another invention of these scandal-mongers is the statement that Mr. Booth brought his wife back to her great peril, in order to fulfil more remunerative engagements on this side of the water. This he is probably the most atrocious of all. Everybody knows that the actor paid very heavy forfeits in order to effect a release from his English provincial engagements, and that it was not until after he had decided to return that he signed his contract with Abbey. This operation shows no presence of a greed for financial gain. These are the principal vilifications of the puny, contemptible backbiters that are ineffectually trying their utmost to impair Mr. Booth's position in public regard, and the remainder are so vague, so utterly small, that they are beneath a moment's consideration.

By this time the reader of this article has begun wondering, no doubt, who this wretch can be who is thus engaged in the disgraceful business of attempting to stain a noble man's firmly established character.

One of the authors of these lies is a woman. She manufactures her insidious weapons of rank scandal in her own wicked imagination, bars them with hatred, points them with malice, and assisted by her husband, a poor, weak, miserable fool, who is a mere tool in her hands, sends them with merciless aim to

the spots where she believes they will harm Edwin Booth most.

She is aided and abetted by a certain woman of society, not unknown to the Summer visitors at Saratoga. This person is hardly less assiduous in the practice of these devilish designs. She has done her best to ruin Mr. Booth's domestic happiness, and it is not owing to any lack of determination that she has failed. But the chief object to which this article is directed, is the woman first alluded to—the prime mover in the assault upon Edwin Booth's well being.

If this woman could show the slightest provocation for the practice of these malevolent tactics, we should perhaps feel less astonishment. If their object had given the least cause for her malignant diatribes there might possibly be some palliating circumstances involved. But those who are acquainted with the story of Mr. Booth's domestic martyrdom, and the anxious strain to which his sensitive organization has been heartlessly subjected during the past twelve years of his unfortunate marital connection, can advance no satisfactory reason for these despicable devices and Stygian scandals other than that their inventor is one of those unfortunate beings who is only content in causing others pain, and never happy unless engaged in doing wrong. Persons of low origin, who belong to this category, when driven to the wall, commit crimes against society that recruit our jails and penitentiaries. People of the same sort but of better social position, resort to the equally nefarious, though less criminal plan of undermining a good man's good name in the same manner as the woman of whom we are writing has done.

Possibly the reader may resent these remarks as unmanly, on the delicate ground that the traducer belongs to the gentler sex; and Edwin Booth himself may share this opinion. But it occurs to us that when a woman casts aside all those feminine qualities that command the respect and reverence of men; when she unsexes herself by the worst phase of masculine evil doing, no one has right or reason to complain if we place her down on the level to which she has abased herself, and tear aside the hypocritical mask of cleverly assumed innocence behind which she has hitherto succeeded in hiding her poisonous schemes of infamy. If the reader still thinks us wrong in viewing the matter from this standpoint, so be it. We are quite willing that the onus shall be fastened elsewhere, so long as it is placed where it properly belongs.

This woman has a husband. He is her alleged lord and master, although in reality he merely sports a ring by means of which his wife leads him wheresoever she will by the nose. At all events he is her legal protector.

Very good.

Then we ask him, Is he willing to assume the heavy responsibility attached to his wife's persistent attempts to traduce Edwin Booth's character? Will this husband stand up and face the consequences of his wife's malignant scandal peddling?

Does this husband whose hoary locks should lead us to believe he knew better, deliberately countenance, connive at, conspire with his wife's misdeeds, because he impudently and confidently relies on Edwin Booth's fear for Mrs. Booth's precarious condition to avert a civil and criminal law-suit for defamation of character? Does he imagine for one moment because Mr. Booth shrinks from this sort of publicity that that gentleman's friends—and their name is legion—will hesitate to strike the blow that will refute his delightful helpmate's vile slanders? Does he fail to realize the fact that it is Edwin Booth's gentle pleadings alone that he owes immunity from the just retribution that would immediately follow the disclosures which might at any time have been made by that gentleman's loyal friends?

If the publication of this article suffices to offset the systematic mischief of these slanderers, we shall be more than satisfied. It is printed solely on our own responsibility, and because we will not stand passively by with our arms folded and see a noble man's character assassinated in this cowardly fashion. It is our duty to fight for the right, and we shall do our duty at any cost. Mr. Booth, we doubt not, would strenuously oppose our printing anything about the matter were he cognizant of our intention; but with or without his permission we shall constitute ourselves his independent champion, and fight the battle of truth on this line if it takes all Summer.

We therefore suggest to these defamers—whose identity may be readily fixed by referring to the last issue of a certain vile sheet, which, characteristically, they have chosen as their organ—the propriety of ceasing to wag their slanderous tongues, and mean while to do what they can to repair the evil done by them, while there is still time to remedy it. If they refuse to heed this timely caution, which we assure them is given in no empty, braggart spirit, they court the imminent danger of forcing the entire facts of the case into publicity.

They must judge for themselves whether the exposure would add to their individual, social and business status or not.

—Ella Chapman and Jennie Weatherly went down to Fort Hamilton yesterday. If they like the location they'll buy it, and spend the Summer with the sad sea waves.

Another New Play.

The latest addition to the vast volume of new plays that have come to our notice, is a drama by Mrs. Ruth Everitt, entitled *Ruth*, or an American Wife. It will open the Brooklyn Park Theatre, August 22, and a company is being secured to appear in it.

The piece deals with the subject of Mormonism, the one dark blot on our otherwise stainless national escutcheon. A hasty glance over the manuscript impresses us strongly with the belief that the author, if not an escaped Mormon herself, is at any rate suspiciously familiar with the secret rites and ceremonies of the Salt Lake polygamists. As a curiosity, if nothing more, this insight into the strange customs and dark deeds of the people who thrive upon the practice of this faith will attract attention.

Mrs. Everitt writes as follows on the subject of her play: "The motive that actuates the production of *Ruth* is the firm belief that the stage is the popular educator of the people, and, so believing, the authoress wished to present to the heart and thoughtful consideration of American women some wrongs daily practiced against the sex, to arouse our honored representatives at Washington to a sense of their long neglected duty. Whatever the play may possess in the line of literary merit, it will, at least, have the great charm of novelty; nothing in the least resembling it ever having been put on the stage before."

Many aspiring dramatists, besides Mrs. Everitt, have started into playwriting laboring under the delusion that the stage has a great popular educational influence. But up to the present writing they have all found themselves following out a mistaken theory. People don't go to the theatre to be educated. They can get all the learning they want in their libraries, colleges and schools. People won't even go to lectures any more for the purpose of acquiring instruction. Therefore Mrs. Everitt must rely on the curiousness, merit, or interest of her drama if she builds great hopes on its success. The public don't care a copper for improving their minds at the theatre—all they ask is to be amused. If Mrs. Everitt's play fills the bill in this particular they will be satisfied, and she will probably make money. Nor do we think that our potent representatives and grave Senators at Washington can be brought to see the error of their ways and the necessity for legislative action by witnessing *Ruth*, an American Wife.

But Mrs. Everitt's plot is powerful, novel, and interesting, and if she continues to show the sound sense she has manifested in securing the services of Harry Pitt to oversee the production, we shall not be surprised to chronicle a legitimate success for her play.

A Bright Outlook for Texas.

Since Captain Ashe and L. J. Spencer obtained the control of affairs theatrical in the Lone Star State, it has become quite the thing to embrace Texas in every route South. The rapid construction of railroads makes it an easy matter to get in and out of the State. The population is so largely on the increase, that nearly every performance of merit going through meets with success. This is particularly the case in towns like Galveston, Houston, San Antonio, Austin, Dallas, Waco and Sherman. Since last season Austin and San Antonio have been connected by rail, and both towns may now be played without losing a night. The present amusement season in Texas promises to be the best one that it has known in years. The State is prosperous and a good crop is assured, so those combinations going there can rest easy about the result. Captain Ashe has secured nearly thirty of the best attractions on the road, and believes that every one will make money. It is pleasant to note that the bitter feeling among certain professionals against Texas is dying out, and that it is unjust to visit the entire people of any community with the resentment instigated by the crime of one individual. With such able and popular managers as Ashe and Spencer at the head of the Texas circuit, the amusement business must thrive in that section.

A Flagrant Imposition.

One of the most disgraceful things in connection with the profession, and a direct reflection upon the principle of municipal government, is the exactions of civil officers in the various towns concerning free passes to shows. Not only do they require excessive licenses, but they must be accommodated with seats, not only for themselves, but for their "sisters, their cousins, and their aunts." The system has become so obnoxious that many towns are, on this account, purposely avoided by managers. Licenses are issued by cities and counties as a protection to an entertainment, and to give managers the legal right to perform in any town or city, and charge for admission any sum they may desire. This security is daily taken advantage of by thousands of officials in the manner we have described. These demands have generally been acceded to—sometimes through courtesy, and sometimes to avoid trouble that might ensue by a refusal. Managers of most combinations are proverbially obliging and courteous to city and town officials, and are generally willing to extend the entree to them; but when it comes to providing twenty, and even thirty passes in small towns, upon demands from county clerks, deputies, sheriffs, con-

stables, freeholders, selectmen, justices, etc., etc., the thing becomes a trifle monstrous, and managers are beginning to complain of the imposition.

A recent flagrant case occurred in Troy, during the visit of Barnum's show. The demand from officials for passes began early in the morning, and continued till late in the evening, and it was ascertained that thirty were given away before these civil voracious were satisfied. The manager has no redress, as most all the officials are interested in getting into the show for nothing, and could and would combat any opposing plan that might be adopted for a discontinuance of the system. They impose upon the ignorance of managers concerning the laws upon the subject, who generally let the matter go and get out of town as speedily as possible. We would like to see some respectable manager take a stand in this business, contest the right of these official deadheads to free admissions, and bring the matter to a practical issue. The question is, who will take the initiative?

The Profession and the Assassination.

The effect of the assassination of President Garfield upon the profession was equally poignant with that of the rest of the nation. The Square was filled with actors, managers, agents, etc., all eagerly scanning the bulletin boards, and with quivering lips and blanched faces, giving vent to most unequivocal utterances of indignation against the author of the dastardly crime. But one feeling seemed to pervade them—that of summary retribution upon the head of the fiend who so ruthlessly attempted to deprive the nation of one of the noblest Presidents it has ever had. No recent event has evoked such a universality of sentiment in the profession as the present one; actors forgot their next season's preparations; managers threw their business to the winds; agents lost their power of business speech; and attention was turned to the hourly condition of the suffering President. Politics gave way to rage, and the Democratic and Republican wags alike over the monstrous deed. An apathy seemed to possess the actors on the stage, and the humor of *The Mascotte*, *Sam'l of Posen*, and *The Professor*, was strained and distorted. The green-room assumed a weird aspect, and the countenances of the habitués betrayed their great love for the President, and a mutual anguish for his sufferings. But few things have so sensibly afflicted the profession, as a whole, for many years. Louis Aldrich wrote us from Boston Monday: "The terrible news of the attempted cruel and cowardly assassination of President Garfield has quite upset me, and I have been up nearly all night waiting for the latest bulletins from Washington." There seems to be but one sentiment regarding the brutal act, and the profession shares it.

What Independence Breeds.

[Spirit of the Times.] We noticed on Union Square, the other day, a young man, expensively attired, with diamond studs and ring, and a cane the head of which represented the American eagle wrought in gold, with two large diamonds for eyes. As we observed him, this young man took from his pocket an immense roll of bank notes, cheques and drafts, and appeared to be counting them over to convince his companions of his wealth. "That," said Amusement Broker Gardiner, in reply to our question, "is Charles L. Davis, whom you must have heard about as Alvin Joslin, and he is telling the boys how he cleared \$60,000 last season." We recalled Mr. Davis then. We remember when his father gave an excellent exhibition of trained dogs, and this young man stood at the wings and sent the animals on the stage as they were required. Afterward he drifted into the circuses, and now he is a star who never performs in New York, but draws crowds everywhere in the provinces. He has a play, written by himself, compounded of Joshua Whitcomb and Solon Shingle, in which he impersonates an old farmer coming to town to see the sights. The strength of his show is in his advertising. He will bill any town against a circus, and rather prefers rainy weather since he is turned away people at the Boston Alhambra, when the audience had to sit under umbrellas to see his performance. He prefers to rent theatres and take all the risks; has a small company who do variety acts to diversify his play, and always travels with his company in parlor and drawing room cars, and puts up at the best hotels. His American eagle cane and calcium like diamonds are part of his policy of advertising. They make people ask about him, as they did us, and the more he becomes known the more money he makes. As we pass he is saying to the Union Square statues, "You intellectual mummies draw modest salaries and suffer through the Summer when the theatres are closed. I go in to win, bill big and fire low down at the people, and look at that, cullies!"—and out comes the roll of bank-notes, cheques and drafts again. We have often read in our provincial correspondence of the large houses drawn by Alvin Joslin, and should like to see him at one of Haverly's theatres. "I will play in New York when I get my terms," says Mr. Davis; "I know what my show is worth, and, if a manager don't think I can draw it, I will rent his house." Isn't that the sort of customer you are looking for to fill Niblo's or the Fifth Avenue, Colonel Haverly?



THE WORLD'S METEORUS

LONDON, June 16, 1881.

THE ATTACK BY THE FRENCH CONTINGENT.

Having last week shown how the heavy guns of the German attacking force have successfully mounted themselves in batteries at Drury Lane, it is time to turn attention to the light horse of the French contingent, which is now snugly encamped at the Gaiety, whence excursions are nightly made into the country round about. The plan of the manoeuvres carried out by this force is as follows: Some three weeks back a small company of skirmishers made a successful because unnoticed reconnaissance in the neighborhood, and constantly receiving reinforcements, proceeded to strengthen their position until General Sarah Bernhardt was enabled to establish her headquarters on the spot. This she did last week. Being thus strongly situated the attack is being carried on with vivacity, the populace being subdued with the greatest of ease. This being granted there is time to descend to a detailed examination of some of the individual excursions.

THE GYMNASSE COMPANY.

Although we were given to understand that the first part of the series of French plays was to introduce us to the complete Gymnasse Company, we have not had that pleasure, inasmuch as the members of the company that for the last fortnight has appeared, are recruits from nearly all the theatres of Paris with merely a few individuals from the greater houses. The stars have been—until the appearance of Sarah Bernhardt—Madame Tessandier and M. St. Germain. The skill of the latter practiced performers has been strikingly illustrated in all of the several roles that he has undertaken, but in none so much as the monologue, *Un Monsieur en habit noir*. The piece is simply a twenty minutes' conversation in which the Monsieur does all the talking, taking the audience thoroughly into his confidence in re certain domestic matters of his own. There are very few actors who for such a period and about so small an affair could retain not only the attention but the interest of an audience.

It is a curious occurrence that two out of the plays presented are at this time before us in English dresses. Thus the Criterion place, *Butterfly Fever*, has now been seen in its original form as *La Papillonne*. Mr. Mortimer's translation, it must be said, does not compare at all badly with the French play, it being, indeed, a very close transcription. Nor does the acting of it at the Gaiety at all overshadow the performance by the Criterion company. This is comforting, for it is generally supposed that, compared with aliens, native performers are incompetent. Indeed, with the exception of M. St. Germain as the Butterfly husband and Madame C. Montaud as the mischievous young widow, both of whom are excellent, there was not much above mediocrity displayed. The cast included M. M. Landrol, Corbin and Pascal, Mesdames Brindeau and Achard. Recent attention has been given to G. W. Godfrey's version of *Le Fils de Coralie*. The piece was produced in French on the 8th. Again it is satisfactory to declare that the performance in English suffers not a whit by comparison with the French. The principal part was undertaken by Madame Tessandier, whose Coralie was unmistakably a very fine and powerfully played study. But then, so is Mrs. Kendal's. The same support as that mentioned, with the addition of M. Train as Daniel (Le Fils), and M. Molard as Godfrey, the whilom lover of Coralie, showed itself competent, and no more.

The second appearance of Madame Tessandier was in the title role of Angiers' unpleasant play, *Le Mariage d'Olympe*. She was again perfectly successful, though it cannot be said unusually so. M. St. Germain had a short part, which he played excellently. But the play is too repulsive to be enjoyed. Although it was played in France, no English translation would be licensed!

THE INKINGHOUSEABLE.

On Saturday Madame Bernhardt made her re-entrance in Dumas' *Dame aux Camelias* another play which James Mortimer has lately prepared for us in English, because it was not well known before. The reception accorded to the lady was decidedly cool, but long before the end of the play the talent of the actress triumphed, and the audience was as enthusiastic as ever. As news is required in this column there is no need to repeat criticism upon what is a splendid performance. It will be repeated several times during Madame Bernhardt's short season.

THE PANORAMA CRAZE.

How is it that you don't seem to have any panoramas on your side? You must be getting sadly behind the times when every city on the continent is provided with this new description of entertainment, when we have three in London, and still there are none in America. Of those in London, the first to set in its claim to be witnessed was that representing the Charge of Balaklava. For the accommodation a building was erected in

Leicester Square, fitted with the electric light, and comprising also a small gallery of pictures. The panorama itself covers 1500 square yards of canvas. This is exceeded by the area of that representing the Battle of Waterloo, painted by the well-known Castellani, painter of so many of the existing panoramas, though it is somewhat greater in extent than that of the Siege of Paris, painted by M. Phillippeaux. The idea of all these panoramas is of course the same. The spectator occupies an eminence, and stretching all around him, beginning immediately at his feet and receding into the far distance, he beholds the actual scenes of some of the most striking events in history. The foreground is filled up with "properties" of all sorts. Real guns, real surf, realistic models of men and horses, and so forth, gradually lead to a background of canvas so skillfully painted as to render it very difficult to detect where the initiation begins. All the panoramas completed are really magnificent specimens of the talent of the artists. They are besides very effective as conveying a true impression of scenes which (fortunately) it is not every one's lot to witness. The Balaklava charge is further made interesting by the engagement of a survivor of the glorious six hundred, who periodically fights his battle over again. The objection to these affairs lies in their monotony. Once seen—always seen. Therefore, whether so many of them are likely to pay is questionable. Madame Tussaud's wax work exhibition pays because there is no competition.

THEATRICAL QUICKNESS.

There is very little novelty to chronicle, for the simple reason that the theatres are most of them doing good business with programmes constituted as already considered. It is a pity that managers cannot arrange to take it in turns to produce fresh pieces and covenant among themselves that only one premiere shall take place on any one night. This would keep us in regular employment, and it would be possible to escape that unpleasant necessity that arises very frequently of having to be at two or three theatres at one time. Why are first nights allowed to clash? It would surely be more to the advantage of managers if on a fairer principle of give and take they allowed and were allowed one night for the production of novelties. Besides it is well known that all managers love one another—too well at any rate to let enmity interfere with business interests. The only solution of the question that presents itself ascribes it to a combination among directors to harass and vex their natural enemies, the critics. What do you think? W. C. T.

LONDON, June 23, 1881.

It has before been remarked, though repetition will do no harm, that an exchange of star actors between Dame Britannia and her daughter Columbia generally brings into prominence the fact that the ideas of the parent of the child as to stellar luminosity are by no means mutual. Making allowance for such an exceptional orbit as that traversed by Edwin Booth, it remains that John McCullough, the ponderous, John Raymond, the matchless "matcher," William Florence, the jovial, and all and sundry their predecessors, have failed to catch on to the extent that they expected, and probably, according to transatlantic lights, deserved. In precisely similar fashion none of our luminaries who have obliged in your country have succeeded in securing either the applause or the dollars which we consider should have been attracted by their various talents. Ruminating upon this undoubted condition of affairs, and reflecting carefully on the progress of the art dramatic in America, it is remarkably curious how many less brilliant ladies and gentlemen, excellent artists, no doubt, have vastly bettered their professional positions by leaving the land of their nativity for that of the screeching eagle. Felicitations to you, gentlemen! Aye, and ladies, too. Osmond Tearle, for instance. Here, week by week, we read in our MIRROR of the progress that is being made by this gentleman, not only in an upward direction upon Mr. Wallack's salary list, but in the hearts and minds of the American people. Saving the opinions of other leading men, Osmond appears to be leading man, par excellence, of the Republic. Yet, in this benighted land, London was favored but seldom with Osmond's appearances, for he was content (presumably) to radiate solely in provincial towns, upon provincial audiences!

Then there's H. M. Pitt—a first-rate position he is assuming in New York—more power to him! But in England the remembrance of his existence as a member (a prominent member) of a traveling company that rarely included London in its circuit, is still cherished by his bereaved compatriots.

The list might be extended: William Elton, to wit. It is admitted that Elton is one of the best character actors to be found. In London he was understudy for Terry, and the opinion of more than one person is that the understudy was a good deal more clever than the principal.

All these newly discovered stars corruscate at Wallack's—and, good gracious! even Mr. Wallack's principal lady is an emigrant from our shores. The gallant chronicler hesitates; yet it must be allowed that Rose Coghlan was little better than a failure, when, some seasons ago, she attempted to take London by storm. Congratulations be hers, and be those of all

concerned. These remarks are simply to prove once more how the times and the manners change. For some of us it is a good thing they do.

Prominent among the handful of London theatres that never "succeed in succeeding" for any considerable period at a time, ranks the Philharmonic. It is leased by Charles Head, a gentleman whose profession is of the betting description, and who some time ago invested a considerable proportion of his winnings in an indulgence of his desire for fame as a theatre proprietor. The investment can hardly have been a profitable one. By Mr. Head the theatre is sub-leased to whoever will have the hardihood to take it. The consequence is that upon its stage all manner of performances have been witnessed. By far the most successful of these was a series given under the direction of Frank Hall. This manager's pabulum was described as burlesque—as a matter of fact it was a show of women, with one or two male buffoons thrown in. But it suited the Islingtonians, and attracted, by reasons of its "spiciness," a large number of young and old bloods from all parts of town. This series concluded, an interval of music hall entertainment has now given place to a revival of the legitimate.

And such a revival! It is to be wished that Dion Boucicault could witness this performance of the Colleen Bawn. An experience of how lame and weak a drama by even this greatest of living adaptors may be rendered under certain conditions could but have a salutary effect as regards the dramatist's *amour propre*. Such a Hardress Cregan—it excites the muscles of risibility to look at the unhappy hero and mark his heroic pose when his mother, made up to look about twenty-one, proudly inquires whether Ann Chute could help loving him. Not that he is any worse than the rest of them, saving and excepting Ann Chute and Kyrle Daly, who comparatively play so well that it is a positive delight to the sympathetic critic, when they are comfortably paired off in the last act. The Danny Mann is a slandering old fool, whose conduct should land him in Kilmainham as a "suspect," if it were not that he is obviously more fitted for a lunatic asylum. Eily O'Connor is portrayed by a young lady whose only attractive points are her ankles—a young lady, by the way, who, solely because she has no voice at all, insists upon dragging vocalism into every act—a complaint to which Myles-na-Coppaleen is also a victim. But soft—place for Mr. Corrigan. Of all the hideous get-ups that were ever seen, of all the demonic yells and grimaces, of all the terrific leaps and bounds and twists, that were ever supposed to represent villainy, this is the climax. If it were not so annoying it would be funny. After all this, scenic idiosyncrasies are of small moment, albeit we are treated to an exterior with a background representing a stormy sea at night, with wings out of a tropical forest at sunset, to an interior of Danny's cottage, with wings representing a baronial hall, and to a room in the Cregan's mansion that is simply a flat that did duty for the giant's back parlor (with family portraits) in the last pantomime. Nevertheless, the theatre fills well, and some how or other the audiences seem to like it.

If ever the Empress Eugenie happens to get lost, stolen or strayed, we have in our midst (and in the Autumn you will have in your midst) a lady who is physically, and, who shall deny it, in other respects as well, qualified to personate Her Majesty. The illustrious Imperatrice is residing near London at present, and is remarkable for the regularity with which she pursues her devotions at the Roman Catholic Church at Kingston on Thames. Well, on last Sunday, as usual, Genevieve Ward, who was taking the air in the background with J. H. Cobbe, her manager for a long time back and for as long a period prospectively, discovered to her surprise that she was being received with royal honors by the inhabitants. The mistake was pardonable, for Miss Ward is very like the Empress, and although her own fame is considerable she is probably too generous to object to the resemblance. Who Mr. Cobbe was considered does not appear. As a matter of fact he is one of the most agreeable and most successful managers "agoing." W. C. T.

The Rightful Rank of Actors.

There is not an actor living who would not rather be estimated as a gentleman, a man of refinement and a model of good manners, than to be counted off as a mimic and a stroller of low ideas and loose habits. It is to this professional aspiration that this journal intends to and does at all times address itself. On the supposition that it is an honorable and noble bias which has directed them to the theatre, it is our best ambition as their guide and advocate to appeal to them on all occasions as men of a better stamp and susceptible to influences which little affect the common crowd. While such is our duty as dramatic advisers and confidential counsel to the profession, the profession itself owes a corresponding duty to the public. They are in a word bound to present to their admirers, followers, and pupils, an example of whatever is best and most worthy of approval and imitation in certain directions in which they are called to present themselves to public observation. These directions are important, and relate closely to the economy of every day life and conduct. And what are they? What and wherein is the great vantage ground of the actor, that we

account him entitled to close and respectful consideration as a factor in the community and a vital element in its human, social and aesthetic development?

The relation of actor and audience demands especial attention at this time when the amusement world is in a state of effervescence and transition. The old landmarks are removed, the old standards have been set aside, and all who are in the interest of the drama and its kindred vocations are waiting with holden breath the coming ideals. The various aspects of the subject direct themselves:

1. To the entertainment offered. This is the portico or arch whereby the actor presents himself to public notice; and the selection of the proper archway whereby to enter is just now a matter of critical nicety. Many a prominent aspirant is shipwrecked by an unfortunate selection of plays. Tradition and custom and managerial imprudence put upon him burthens grievous to carry. A good play is essential to good acting, and in the production of good plays the profession has and should have a profound interest. Nothing in the end so much determines the status of an actor as the plays in which he performs; if original, new and fresh, so much the better. By a wise choice and the use of good material, the actor identifies himself with dramatic literature, and acquires, like gold, a universal instead of a limited and temporary currency.

2. Next after these come the mechanical appliances employed to further the adequate presentation of the dramatic staple of the evening. Here the manager is more concerned than the actor, for a good actor may overlook deficiencies in this direction, and it is exact to say that it is not an important part of the duty of the ambitious and earnest performer to see that the surroundings correspond with the effects to be produced, and that his efforts may not be marred by miscarriage, and misdirection of mechanical agencies.

3. Now we have reached that member of the theatrical constituency whose talents and services are of vital value to the purpose sought, namely, the proper engrossment of popular attention and popular favor. The actor is to acquit and approve himself as master of the scene and situation. How? Let us take our cue from the code of Shakespeare, the father and founder of our dramatic polity. "See the players well bestowed * * * for they are the abstract and brief chronicles of the time." In what respect are the players abstracts and chronicles of the time? In the first place the actors appeal to the eye, and his costume at once indicates his character and his tastes. In this he is in a certain degree the reflex of the times. If any man dresses well it is the actor; he consummates in his stage apparel all that the nicest taste, the most careful study can devise and the most liberal outlay of means and research can provide. In this respect he has been held in such regard that Emperors have taken him as their adviser and example in the adjustment of their imperial robes, so as to be worn with dignity on the greatest occasions of state. The counsel of the great advocate may be here taken by the actor as a guide:

Costly thy habit as thy purse can buy,
But not expressed in fance; rich, not gaudy;
For the apparel oft proclaims the man,
And they in France of the best rank and station

Are of a most select and generous chief in that.

And this is true at the present day. We may ascribe much of the acceptance and success of the French stage to the admirable costuming of the performers at the Paris theatres, and as well the elegance and propriety of many of the French style of dress for which that people is so celebrated.

4. The aspiring actor next demands attention to his movements and gestures. It may be supposed that success, although perhaps heightened, can only be obtained by a performer possessed of a perfect and noble figure. History attests the contrary, notably in the case of Thomas Betterton, the great actor of the time of Charles II, who is described as laboring under an ill figure, being clumsily made, having a great head, a short, thick neck, short fat arms, little eyes, a broad face, a little pock-pitted, a corpulent body, and thick legs with large feet. Here are surely infirmities enough for one man, especially a tragic actor to carry, and yet Addison, the great essayist and critic, says of him: "I have hardly a notion that any performer of antiquity could surpass the action of Mr. Betterton in any of the occasions in which he has appeared on our stage." And Betterton played all the great parts in his day. We have had in more recent times, tragedians of like figure, Talma, Kemble, Forrest, but against these may be set off Edmund Kean and the elder Booth, both physically considered of slight and unattractive presence. It is the true genius, the fierce in word fire, which predominates over physical impediments, and carries the true performer through and over every obstacle. The importance of gesture in effecting results is illustrated in the friendly controversies of the greatest orator and the greatest actor of antiquity—a rivalry in which each would often try to discover which could express a thought more eloquently, the one by his gestures, the other by his words.

5. The third and last condition, wherein lies the actor's final mastery, is in his elocutionary efforts. Here is the great fountain of his strength, or the perilous abyss which is fatal to all other excellencies; and here,

when happily employed, is a power magical in its results—it may be said to reach every heart, to overcome every defect, and to strike the very centre of all truth, feeling, honor and nobility embodied in a popular audience. In this the actor stands beside the greatest of public speakers, having an instrument in the opportunities offered him of the greatest scope, and susceptible of harmonies not possible in any other pursuit, vocation or art. Let the actor, therefore, who aspires to the highest honors of the profession, give every attention to the cultivation of his voice, its flexibility, its compass, its intonations, accommodating itself to every impulse and pulsating in every utterance with the music of nature.

The actor, in estimating his responsibility and his right to rank with the best, must bear in mind that he is the elected *orbiter elegantiarum*, the umpire in matters of taste, the perfect gentleman, and princely authority in bearing; the friend, the lover, the statesman in address; the orator in speech and eloquence. In this respect the great Roman actor Roscius, the friend of Cicero, is recorded as an example to all that would form themselves into proper and winning behavior; his action was so well adapted to the sentiments he expressed that the youth of Rome thought they wanted only to be virtuous to be as graceful in their appearance as Roscius; the imagination took an impression of what was great and good, and they who never thought of setting up for the art of imitation became themselves inimitable characters.

The new theatrical season now approaching will furnish great opportunities to the profession to exhibit the graces and virtues we have ascribed to it. Every species of entertainment will be offered and numerous novelties introduced, allowing scope for genius in conception and executive power in the rendering. While conforming to the requirements of the occasion, we would advise the actor as often as he can to strike into new paths, being assured that by so doing he will secure fresher laurels and a brighter renown. Let him rise above the dead level of conventional mediocrity and commonplace, and take to the heights, whence he can be more distinctly seen and individualized, and at the same time command a loftier view of the noble work he has to do to establish his rightful rank as an actor.

Has Taken the Lead.

(Columbus (O.) Sunday Capital.)

The NEW YORK MIRROR will issue a mid-summer number July 14. The issue will be profusely illustrated by Frost, Ogden, Kerr and other well known artists, and will contain sketches, stories and articles of all descriptions by eminent actors and actresses, and leading dramatists and journalists. THE MIRROR has taken the lead as the dramatic organ of this country. Harrison Grey Fiske, its editor, is a brilliant writer, and is making his mark as a dramatic critic and as a lively journalist.

Engagements for Next Season.

The following is a continuation of the engagements for next season:

Thomas J. Hawkins, by John R. Rogers.
Sallie Price, by Jarrett and Rice's Fun on the Bristol comb.
Harry Rainforth, by Mary Anderson.
Edwin Cleary, by Manager Henry Abbey.
Lizzie Evans, by B. Macaulay.
Gus W. Smith, by C. J. Whitney, for Felicia.
Carrie A. Turner, by C. A. Chizzola, to support Rossi.
George Roberts, Henry Johnson, by McKee Rankin.
Marion Elmore, Silvia Gerrish, by Edouin and Sanger, for Sparks.
Edwin Milliken, by Madison Square Theatre.
Kate Meek, Fred P. Barton, Fred C. Moseley, R. C. Hudson, by Lawrence Barrett.
Ettie E. Henry, by Baker and Farron.
Annie L. Wood, by Sol Smith Russell.
James Cooper, by Jarrett and Rice.
Jacques Kruger, by R. M. Hooley.
M. J. Pendleton (in place of Gus Levick), by Joe Jefferson.
Archie Cowper, by T. A. Hall.
L. R. Willard, by John R. Rogers.
Mrs. J. H. Rowe, by J. S. Clarke.
Mr. and Mrs. George B. Waldron and A. G. Enos, by Januscheck.
Lizzie May Ulmer, by McKee Rankin.
Aug. Pitou, as business manager for Booth's Theatre.
Thomas J. Hawkins, by John R. Rogers.
Sallie Price, by Jarrett and Rice's Fun on the Bristol combination.
Harry Rainforth, by Mary Anderson.
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Lizzie May Ulmer, by McKee Rankin.
Aug. Pitou, as business manager for Booth's Theatre.

—Mr. and Mrs. M. S. Rich of Boston sailed for Europe Saturday on the *City of Boston*.

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Professional Doings.



—Alma Stanley is receiving flattering notices in the Boston papers.

—Anna Boyle is resting in this city.

—George Logan has gone home to Boston.

—R. E. J. Miles has returned to Cincinnati.

—John H. Russell is back from the Catskills.

—Ben Maginley opens his season in Toronto.

—Sallie Price has signed for Fun on the Bristol.

—Harry Wall is taking a brief rest up the Hudson.

—Hermann opens his season in St. Louis Sept. 12.

—Lillian Spencer is quite ill at her home in St. Louis.

—Vernona Jarbeau contemplates a raid on Long Branch.

—Sam Hamble is engaged for the Philadelphia Lyceum.

—Collier is certain that he will make a hit with Coney Island.

—Ben Wolff is at work on a musical comedy for Willie Edouin.

—Baker and Farron opened at San Francisco on Monday night.

—Dora Leigh alternates between New York and Long Branch.

—John Jack is running a Summer resort at Oconomowoc, Wis.

—George Huer, the popular treasurer of St. Louis, is in the city.

—M. B. Leavitt has secured Dan Emmett or his minstrel company.

—Mary Anderson celebrated her birthday on the 28th of this month.

—Archie Cooper goes out next season with John S. Clarke's company.

—C. J. Whitney has engaged L. J. Loring for an old-man part in Felicia.

—Quite a large number of attractions are booked for Texas this season.

—T. B. McDonough, of the M'iss combination, was in Paris last week.

—Maude Granger is on a visit to her husband's relatives in Connecticut.

—It is said that Charles Fisher will travel this season with Fanny Davenport.

—G. A. Mortimer has been re-engaged by Fanny Davenport as business manager.

—William Gill was in the city last week. He is passing the heated term at Boston.

—A storm in Washington last week removed the roof from Ford's Opera House.

—Charles E. Rice will probably manage an attraction of his own selection next season.

—Walter Gale, Eugene Jepson and Julia Wilson (Tot) sailed for Europe last Saturday.

—John Morrissey, ex-manager of the Vine Street Opera House, Cincinnati, is in the city.

—Harry D. Grahame will devote his entire attention next season to the Big Four Minstrels.

—Howard Spear has sailed for England as Haverly's agent courier for the Colored Minstrels.

—W. J. Winterbaum, of Cincinnati, has been secured by John Rogers as assistant agent.

—John Mathews was seen with a four-leaved shamrock in his buttonhole on the Fourth.

—Collier's Coney Island is in shape for the opening on August 8 at the Union Square.

—E. B. Brown will manage the Barlow, Wilson, Primrose and West Minstrels next season.

—Elma Dolaro, contralto, has received a good offer from Strakosck for the coming season.

—Mme. Geistering will return to New York next October, and make a tour of the country.

—Louis and Alice Harrison have been the recipients of two beautiful badges from St. Louis Lodge No. 9, Order of Elks, in recognition of services recently rendered by them at an entertainment in that city.

—Sam Colville is kept extremely busy with his forthcoming production of Michael Strogoff.

—Leonard Grover, Jr., still carries one arm in a sling, the legacy of a railroad smashup.

—John L. Stoddard, the lecturer, from October last to May 1, delivered 147 public addresses.

—From appearances, there will be five or six Hazel Kirke combinations on the road this season.

—Walter Collier will be manager of Collier's Banker's Daughter Company No. 2 next season.

—The Barlow, Wilson, Primrose and West Minstrels will do a burlesque on Olivette next season.

—Mr. and Mrs. Marie McDonald (Marie Stone) are about to go to Europe on a two months' tour.

—Collier's Banker's Daughter combination begins the season at the Grand Opera House on August 15.

—Robert Arthur will take care of My Partner, ahead next season. He has a Bower for his partner.

—Nearly forty weeks of time for John T. Raymond for the coming season has been booked already.

—Manager Charles A. Mendum, of the Philadelphia Arch Street Theatre, sailed for Europe on the 2d.

—Rosa Lee, the vocalist, is spending the Summer in this city. She has been engaged by M. B. Leavitt.

—Maze Edwards is attending to all of Henry Abbey's business during the latter's sojourn in Europe.

—J. C. Jennings, the able dramatic editor of the St. Louis Globe Democrat, is in town on a brief vacation.

—The Franko family of musicians, who were wrecked last Spring in the Gulf of Mexico, are in town.

—Adele Belgarde has gone to the White Mountains to recuperate her health, which has been quite feeble.

—Lydia Thompson goes into management again. She will take the Royalty Theatre, London, in September.

—Marion Mordant is recovering from her recent severe illness, and will star this season in two new plays.

—Col. Sinn will not manage Genevieve Ward's affairs this season. He has several gigantic schemes in view.

—Harry Lee has returned from the Virginia mountains with blood-curdling stories the Alleghany wilderness.

—Charles Forbes has engaged for his company this season Clara Angels, leading lady, and Will Angels, comedian.

—Manager Spaulding, of St. Louis, is now perfecting his plans for the erection of a \$200,000 theatre in that city.

—J. Tennebaum, manager of the Montgomery (Ala.) Theatre intends introducing an electric light in his house.

—John H. Russell, manager of Hoy and Hardie's combination, has gone up among the Catskills for the Summer.

—Mr. Wallack will open his new theatre with one of Steele Mackaye's pieces, having already paid a sum down for it.

—Topsy Venn left for England on Saturday. She returns in August to resume her roles with Rice's Surprise Party.

—Stetson has begun his alterations in Booth's Theatre. Gus Pitou will be the business manager of the theatre.

—Albert Murdoch, of Gus Williams' company, has allowed the denizens of the Square to gaze on his manly form this week.

—We have heard nothing from John E. Rogers in several days, but presume he is still alive and fishing at Fort Hamilton.

—Robert Ludlow has been engaged by Hoy and Hardie as agent. John H. Russell will manage the business next season.

—Rose Osborne, who has been in San Francisco for the past two or three years, left that city on the 5th inst. for the East.

—Alvin Joslin Davis is having some elaborate scenery painted for this season by D. B. Hughes, of Heuck's Theatre, Cincinnati.

—Henry E. Abbey has engaged Charles Wyndom and his London company, and will play them at the Park Theatre next January.

—Clinton Park is engaged for a season of eight weeks, commencing next Tuesday, at Hamlin's Parlor Theatre, Ravenswood, L. I.

—Mrs. C. F. Atwood (nee Adelaide Randall) has been engaged by C. D. Hess for the coming season with the Acme Opera company.

—Maud Harrison has concluded not to go to England this year, and will remain at the Union Square Theatre, having signed to that effect.

—Len Grover, Jr., has purchased the interest of Jay Rial in the latter's Humpty Dumpty company, and will manage it this season.

—But four regular theatres are open at the present time—the Windsor, Madison Square, Haverly's Fourteenth Street, and the Bijou.

—The Mau from Texas is the title of a new play by Fred Shroeder, of Leadville, Col., in which Frank Aiken proposes to star this season.

—The front of the new Theatre Comique is a very handsome one, and greatly admired. It adds much to the appearance of the locality.

—There will be about twenty-five Michael Strogoff combinations this season—at least, it looks like it. We fear Mike will have a hard pull of it.

—Mrs. E. A. Sothorn has just submitted to a severe surgical operation in London for a cancerous complaint, and it is feared she cannot survive.

—E. B. Vosburg and Harry D. Grahame, two competent business managers, better known as the Siamese twins, have left town on a fishing frolic.

—Gertie Granville closes her season with Sam'l of Posen on Saturday night. Her part, Rebecca, will be played by Carrie McHenry next season.

—George Bateman, of Cincinnati, wrote a musical comedy, All for Love, for John R. Rogers, which was declined. Another author's heart made sad.

—Thomas W. Keene has arrived from California, and is stopping in Brooklyn. Several of his company are in this city, and others are in Chicago.

—The glory of Wallack's Theatre closed on Saturday last, and the old house is now a thing of the past. The new theatre will be opened in the Autumn.

—Mme. Peschka-Leutner is so prepossessed with Chicago that she is only too anxious to get through with the Saengerfest and return to New York.

—Members of Brooks and Dickson's World company will find a call for rehearsal in an other column. The organization is to open in Chicago on August 1st.

—Gift entertainments do not appear to thrive in Chicago. Baron Seeman has just lost \$2500 in two weeks by dispensing blanks to the people of that city.

—John Ward, the comedian, has been re-engaged by W. H. Powers for the season. Ward made quite a hit through the South as Higgins in Dr. Clyde.

—Ada Rehan, the stuttering school-girl in Cinderella at School, was so exhausted by overwork at Chicago, last week, that Laura Joyce had to assume her part.

—W. H. Powers has engaged Agnes Herndon to play Cicely Blaine in the Galley Slave, and the title role in My Geraldine, with his company, next season.

—With the exception of Fraser Coulton, Will C. Cowper and Joseph Everham, Thomas W. Keene's company will remain the same this season as it was last.

—Mary Anderson, Maggie Mitchell, Minnie Palmer, Etta Henderson, Frank Chandrau, Oliver Doud Byron and other professionals are located at Long Branch.

—Annie Louise Cary is visiting friends at Minneapolis. She has about concluded to abandon the operatic stage and devote her time to concert and oratorical singing.

—Thomas Shea, the energetic agent for Robson and Crane, has been re-engaged by the comedians to keep a bright look-out ahead for their interests another season.

—Joseph McCall, treasurer of the Philadelphia Chestnut Street Theatre, has become interested in paretoric and lollipop. He married Miss Clara Jacoby last Tuesday.

—George Curtis, of Detroit, Mich., a brother of M. B. Curtis, is in the city on a visit. He paid The Mirror office a pleasant visit in company with Sam'l of Posen yesterday.

—A fledgling has made its appearance in Upper Sandusky, Ohio, who gets over the ivories with Joseffy-like skill. Her name is Maggie Lime, and she is only four years old.

—Work on the interior of the Windsor Theatre will be commenced next week. Messrs. Stevens and Murtha have made some attractive bookings for the coming season.

—Mr. Edmund Audran, the composer of Olivette, is said to be a short, stout man, with small, pecky eyes, a turn-up nose, fiery red hair, a hair-lip, and a carbuncle on his neck.

—Royal Keith has been appointed Passenger Agent of the Pennsylvania Railroad Company, vice E. V. Skinner, resigned. Mr. Keith will look after the theatrical traffic.

—Still another. Two individuals, named Chris. Simmons and Fred Mower, without a fear of the wrath to come, have organized another Uncle Tom party for the coming season.

—Leavitt's Gigantean Minstrels will be one of the novel minstrel organizations of the day. The idea of combining the olden time with the present style of minstrelsy is a good one.

—Emma Carson has been re-engaged by Manager Mitchell for the Pleasure Party. Miss Carson is a bright and pretty little English girl of talent and excellent musical attainments.

—There will be seats for only 5,000 spectators at the Saengerfest at Chicago. From the tone of the papers of that city for the last month, we thought the building was going to seat about six million.

—Col. D. Bidwell, of New Orleans, who has been confined to his room for several days from the gout is being attended with great success by Dr. Crane, the well-known electric surgeon. Col. Bidwell says Dr. Crane's treatment is wonderfully successful.

—Miss Joan Goodrich is the latest accession from the provincial ranks. She is said to be a young actress of talent and great personal beauty. She has been engaged as leading lady for one of the chief theatrical combinations made for the next season.

The Ideal Opera company will produce this season the new comic opera, by Lortzing, entitled The Czar and Zimmerman. It is founded upon an attempt of Fred Zimmerman to gain the royal ear with a new emotional drama by a Philadelphia authoress.

Gouging.

There are some people so heartless that it would seem as if they were only happy when profiting by other folks' misfortune. A recent case has come to the knowledge of the writer, which is a good evidence of this assertion. An actress was taken sick in Philadelphia, and secured rooms at a certain swell hotel. Her apartments were of an ordinary character, yet she was charged \$8 a day while occupying them, and not content with this fancy price she was also required to pay \$58 extra for meals sent to her room, while she was too ill to leave her bed!

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